

THE MUSICAL TIMES

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The next F.R.C.O. Examination begins on July 15, 1907. The Solo-playing Tests are:—Sonata No. 6 in G major (last movement "Allegro" only), J. S. Bach (*Peters*, vol. 1, p. 71); (*Novello & Co.*, Book 5, p. 159); (*Augener & Co.*, vol. 8, p. 660); (*Breitkopf & Härtel*, vol. 6, p. 88). Concertsatz in E flat minor, Op. 141, Merkel (*Leipzig* ed., J. Rieter-Biedermann). Sonata No. 6, Op. 86 (Fugue and Adagio only), Guilmant (*Schott & Co.*).

The A.R.C.O. Examination begins on July 22. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," Sir George Grove, C.B. (*Novello & Co.*).

All candidates must send in their names for FELLOWSHIP by June 21, for ASSOCIATESHIP by June 28. In the case of NEW MEMBERS, proposal forms duly filled up must be sent in before June 3. No names will be entered after the above dates.

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The Musical Times.

JUNE 1, 1907.

NORWICH AND ITS MUSICAL ASSOCIATIONS.

The history of music in Great Britain! If ever it is written there are many places other than London that will bring no discredit to such a record of 'something attempted, something done.' The city of Norwich will be one of those places. Fortunately, a native of Norwich, who is proud to call himself an East Anglian, has already made a very large collection of material towards any history of the art in that part of England upon which, day by day, the sun first sheds its rays—we refer to Dr. A. H. Mann, organist of King's College, Cambridge. For the purposes of this chit-chat—for it claims to be nothing more—on the music of Norwich, Dr. Mann has most generously placed some of his notes at our disposal: to him be thanks for his kindness.

Perhaps the year 1300 may be considered early enough to commence the survey, and how interesting is the information that mention is made of a public school for teaching children to read, and sing! the said school 'to be held in the parvis of St. Martin at Palace Church.' The earliest known English cathedral organist is that of Norwich: in 1333 the Sacrist's roll records a payment of xiiii. iiiijd. for a robe 'for Adam the organist.' Music rightly held a prominent place in the reception of Queen Elizabeth when she visited Norwich in 1578. As the Queen drew near to St. Stephen's Gate,

the waits of the city cheerfully and melodiously welcomed Her Majesty with 'loud musick,' and a song was sung by the 'best voices,' probably the cathedral choir. Later on the musicians played 'broken musick upon their soft instruments.' At a 'princely mask (masque) there was a consort of musick—to wit, six musicians, all in long vestures of white sarsanet girded about them, and garlands on their heads, playing very cunningly.' After they had marched about, Apollo presented his gift, which was an instrument called a bandoret, 'and did sing to the same instrument this short and pretty ditty, as he was playing thereon:

It seemeth strange to see such strangers here,
Yet not so strange, but strangers knew you well—&c.

At another entertainment given in connection with this Royal visit 'twelve nymphs danced a dance with timbrels trimmed with bells and other jangling things, which timbrels were as broad as a sieve, having bottoms of fine parchment, and being sounded, made such a confused noise and pastime that it was to be wondered at; besides the strangeness of the timbrels (yet known to our forefathers), which was a matter of admiration, unto such as were ignorant of that new-found toy, gathered and borrowed from our elders.' May not this have been an early use of the tambourine in East Anglia?

The city waits were important folk in those days. At the time of the Spanish Armada a letter from Sir Francis Drake was read at a Court of the City Council, in which :

he desyreth that the waytes of this citie may be sent to hym, to go the new intended voyage; whereunto the waytes being here called, do all assent, whereupon it is agreed that they shall have vi. cloakes of stamell cloth



ST. ANDREW'S HALL, NORWICH.
(Photograph by Mr. A. E. Coe, Norwich.)

made them redy before they go ; and that a waggon shall be provided to carry them and their instruments, and that they shall have iii. £. to buye them three new howboyes and one treble recorder, and x. £. to bear their chargys ; and that the citie shall hyre the waggon and paye for it. Also that the Chamberlyn shall paye Peter Spratt xv. 3d. for a saquebut case.

Later on, in the year 1622, the city possessed the following instruments, &c. :

Fower sackbutts, fower hoboys and an old howboye broken, two tenor cornetts, one tenor recorder, two counter tenor recorders, two tenor cornets, five chaynes, and five flagges.

William Kemp, the celebrated Morris dancer and the friend of Shakespeare, speaks very highly of the city waits. In 1599 he danced the Morris from London to Norwich—dancing on nine out of the twenty-three days he was on the road—and thus eulogised the Norwich musicians : ‘Such Waytes (under Benedicite be it spoken) fewe Cities in our Realme have the like, none better ; who, besides their excellency in wind instruments, their rare cunning on the Vyoll and Violin, theyr voices be admirable, euerie one of the able to serue in any Cathedrall Church in Christendoome for Quiristers.’

Concert-giving in Norwich can be traced back to the year 1717. Seven years later the first musical society seems to have been formed. An advertisement in the *Norwich Gazette* of Saturday, October 31, 1724, reads :

On Thursday night the Musick Meeting was begun by several gentlemen in Mr. Freemoult's Long Room by Black-Friers-Bridge, who propose continuing the same every Thursday night, meeting between 5 and 6 o'clock : and any Gentleman that are Lovers of Harmony may next Thursday night be admitted into the said Musical and Friendly Society (according to their articles) either as members, or clubbers.

On Christmas Eve of the same year (1724) the *Norwich Gazette* contained this information :

We hear that divers masters of musick design to entertain the curious this Christmas with a set of musical-cards. It seems there's a complete song for the violin and flute on each card ; and the music is so legible that it may be play'd a yard at sight ; and as this is a work entirely new, 'tis thought there will be a greater demand for these cards than there was for South Sea, or Bubble cards.

A no less curious exhibition is announced in the *Norwich Gazette* of November 6, 1731 :

This is to acquaint all lovers of musick, that here is come to this city a famous German woman who plays on the well tuned cymbal, sings songs in all languages to it, and hath four small babies that dance on the said instrument. She will wait on any gentleman or lady at their houses, and is to be heard of at her habitation in the King's-Arms Lane.

Among the curiosities of old-time concert-giving which Dr. Mann has unearthed is that of a concert given by Mr. Samuel Blogg for his

benefit on January 26, 1759. The announcement apologetically concludes thus :

N. B.—Mr. Blogg himself hopes for the indulgence of the Gentlemen and Ladies in this attempt, as he has made it his endeavour always to please, by procuring a good Band, and now has an excellent performer on the Hautboy coming from London to oblige the audience.

To prevent the company getting cold, a large fire will be kept in the room.

To return to the musical societies. In the year 1736 ‘The Musick Clubb’ was started at the Maid's Head, still a famous hostelry, ‘where all lovers of musick will meet with good wine and an hearty welcome.’ That a society was in existence in 1739 is proved by the list of subscribers to Festing’s Opera quinta [the eight concertos] which includes ‘The Musical Society at Norwich.’ Near the end of the 18th century ‘The Catch Club at Norwich’ subscribed to J. W. Holder’s (of Bungay) collection of canons and glees. About the same time the Anacreontic Society, which existed for many years, gave monthly concerts—in 1799 at the White Swan, the non-residents’ tickets being 7s. 6d., ‘supper and wine’ included.

Among Dr. Mann’s fine collection of East Anglian books are some word-books of Friday Subscription Concerts given at Chapel-Field House. Symphonies, overtures, a Corelli concerto, a violin concerto, ‘Lady Ann Townsend’s March,’ organ solos—played by Mr., afterwards Dr., Beckwith—choruses and vocal solos, find a place in these programmes of the year 1796. One of them (March 18, 1796) is particularly interesting. The first part consists of ‘The Passion of our Saviour, the music selected from the compositions of Jomelli, Haydn and Handel’ as thus compiled :

* Introduction -	-	-	-	-	Haydn.
Chorus. All we like sheep	-	-	-	-	Handel.

SECOND SCENE :

* * My God, My God, why hast Thou					
forsaken Me ?'					
Recit. All they that see Him	-	-	-	-	Handel.
Chorus. He trusted in God	-	-	-	-	

THIRD SCENE :

* * I thirst	-	-	-	-	Handel.
Recit. and Air. Thy rebuke hath broken					
His heart	-	-	-	-	
Recit. and Air. He was cut off	-	-	-	-	

FOURTH SCENE :

* * To-day thou shalt be with Me in Paradise.'					
Chorus. God will save all that trust in Him.					Jomelli.

FIFTH SCENE :

* * Into Thy hands, I commend My Spirit.'					
-------------------------------------------	--	--	--	--	--

* THE EARTHQUAKE.

* Expressed by instruments.

The music of the scenes expressed by instruments is the original version of Haydn’s ‘Seven last words,’ of which, by the way, the title-page of an early English edition states ‘This work is calculated for Sunday concerts.’ Who compiled this Passion that was sung at Norwich more than a hundred years ago ? The second part of the programme

consisted of Haydn's *Stabat Mater*; thus the concert was not only entirely sacred, but of a penitential character.

An important organization was 'The Hall Concert'—important in that it was the immediate predecessor of the present flourishing Norwich Philharmonic Society. The Hall Concert originated with a few persons meeting in the year 1789 to play in the Hall of St. Andrew's, whence it took its name. The number of members at first was only six, but the membership became sufficiently large to attempt the performance of choruses, symphonies, overtures, &c. It was a standing rule of the Hall Concerts that one of the grand concertos for stringed instruments of Corelli, Handel, or Scarlatti should always have a place in the programme. At one time (about the year 1791) a Miss Coppin, daughter of the master of the Workhouse, used to play the drums, a circumstance which caused the performances to be derisively called 'the workhouse concert.' Edward Taylor, afterwards Gresham Professor, seems to have been the handy man of the Society. He used to sing the bass solos and play the bassoon (his own particular instrument), and he always was ready on occasion to take a part on the organ, oboe, or flute, or to beat the drums. In addition to the *Messiah*, *Joshua*, *Acis* and *Galatea* and other compositions by Handel, Purcell's *Tempest* and Locke's *Macbeth* music were performed. Dr. Beckwith would bring some of his choristers from the cathedral to sing Purcell's 'From rosie bowers,' or one of Haydn's lovely canzonets, while the glees sung were the finest that could be selected. As the concerts took place weekly, and the programmes always contained songs with full orchestral accompaniment, they formed a splendid school for the training of amateurs. At the dissolution of the Society, in 1834, Prof. Edward Taylor wrote: 'I deeply regret the extinction of a Society in which I spent so many happy hours, and which was so beneficial in its musical operations. I can never forget how much I owe to it.' On October 17, 1816, a new concert room, specially built for the Society, in St. George's, Bridge Street, was opened. It was in this concert room that George Perry produced, on March 12, 1819, his oratorio 'Elijah and the Priests of Baal.'

For five years after the dissolution of the Hall Concert little appears to have been done to foster the study of orchestral music in Norwich. It was not until 1839 that Mr. Frank Noverre initiated a scheme which in 1841 developed into the Norwich Philharmonic Society. During the first four years of the Society's existence the leader of the band acted as conductor until the appointment of Mr. James Harcourt, who held the post from 1845 to 1880. He was succeeded first by Dr. F. E. Gladstone (for a few months only) and then by Dr. Horace Hill. The present conductor is Dr. Frank Bates. This Society not only gives excellent performances to crowded audiences, but is able to pay its way. With only slight extraneous help the players can accompany such a work as the 'Dream of Gerontius' very

creditably, and also such artists as Fritz Kreisler, Mischa Elman, Mark Hambourg, Jean Gerardy and others, thus giving further proof of the spread of good music and the excellence of interpretative ability in a large provincial centre.

A choral society was formed by Edward Taylor immediately after the first Festival (in 1824); it lasted for half a century, when the Festival committee took it over (in 1875) and formed a Festival chorus which has continued ever since, giving excellent concerts under chorus-masters J. Harcourt, Dr. Horace Hill, and Dr. A. H. Mann. Other musical societies that did useful work in their day were the Norwich Harmonic Society, and the Norwich Vocal Society and the Norfolk and Norwich Musical Union (conductor Dr. Bunnett). At the present time the Norfolk Choral Society, formerly the Old Gate House Choir, is the premier vocal organization in the city. Under the conductorship of Dr. Frank Bates (appointed in 1901) the Society, in conjunction with the Norwich Philharmonic Society (also conducted by Dr. Bates) has given some praiseworthy performances, notably those recorded by our Norwich correspondent on p. 401 of the present issue.

Towards the end of the 18th century there existed in Norwich a 'Society for Decayed Musicians,' concerning which little is known. On November 22, 1785, 'a grand performance of vocal and instrumental music from the works of Handel' was given at Mr. Christian's Room 'for the benefit of the Fund established in Norwich for Decayed Musicians.' The advertisement stated that 'The performance will receive the addition of Drums, Trumpets, &c., after which there will be a Ball.' It was further announced that 'The Gallery will be completely lighted and fitted up for the reception of those ladies and gentlemen who may prefer sitting there.' The tickets were 2s. 6d. each and 'books of the performance' 6d., and 'those gentlemen who mean to honor the performance with their assistance are respectfully entreated to attend at the rehearsal on Monday evening precisely at six o'clock.' There is a touch of ultra-politeness in the 'respectfully entreated' of this summons to a rehearsal. The performance—repeated eight days later—was editorially eulogized in the *Norwich Chronicle*:

The performance last Tuesday evening, for the benefit of the Norwich Musicians' Fund, was received with the greatest and most flattering approval by a brilliant and crowded audience; an elegant orchestra was erected purposely for the occasion, and well furnished with as great a number of performers as we ever recollect to have seen at a Norwich oratorio . . . the chorus of 'The trumpet's loud clangour' and 'The dead shall live' ['Ode for St. Cecilia's Day'] exceeded anything of the kind we ever recollect to have heard. We cannot conclude this article without expressing our wishes that the musicians of Norwich may continue to receive that patronage to their fund they have hitherto experienced; as their unremitting attention to entertain the public certainly renders them deserving of it.

'The Ode for St. Cecilia's Day' was performed 'with full accompaniments of kettle drums, trumpets, horns, and double drums.'

The Society of Decayed Musicians at Norwich had a curious rule in regard to complete performances of Handel's works. In the March following the above performance Mr. (afterwards Dr.) Beckwith proposed to perform 'Acis and Galatea' at a benefit concert he was arranging to give (March 29, 1786), but he had to alter his intention, as the following notice to the advertisement of his concert will show :

Mr. Beckwith most respectfully begs leave to inform the Ladies and Gentlemen of Norwich, that he never knew, or had totally forgotten, an order on the books of the Society for Decayed Musicians, which expressly forbids the members performing at any benefit of an entire work of Handel, he is therefore obliged to substitute a miscellaneous concert in place of 'Acis and Galatea.'

Can any of our readers give any further information concerning this Norwich Society for Decayed Musicians? By the way, the word 'decayed' conveys a less pleasant meaning to us than it did to our forefathers.

The Norwich Musical Festival, as now understood, dates from the year 1824. Seven Musical Festivals had, however, previously been held in the city between 1770 and 1817. These performances generally consisted of miscellaneous concerts in St. Andrew's Hall, and selections of sacred music given in St. Peter Mancroft Church. The scheme of Triennial Festivals owes its inception to R. M. Bacon, an enthusiastic musical amateur of Norwich. The first meeting (1824), attended by over 10,000 people, was a great financial success, the net proceeds, after paying all expenses, being the sum of £2,411 4s. 2d., which was handed over to the Norfolk and Norwich Hospital. The conductors have been Sir George Smart, 1824-36; Prof. Edward Taylor, 1839-42; Sir Julius Benedict, 1845-78; Mr. Alberto Randegger, 1881-1905. Spohr was present at the Festival of 1839, and conducted his 'Calvary'; two other works by Spohr also received their first performances in England at Norwich, 'The Last Judgment' (1830) and 'Fall of Babylon' (1842). Among the many works composed for, or first performed (in England) at the Festival are : Mozart's 'Davidde Penitente' (1848), Pierson's 'Jerusalem' (1852) and 'Hezekiah' (1869), Molique's 'Abraham' (1860), Handel's Passion Music (1866), Mackenzie's 'Rose of Sharon' (1884), Stanford's 'Phaudrig Crohoore' (1896), Parry's 'Song of darkness and light' (1899) and 'Pied piper of Hamelin' (1905), and Elgar's 'Sea pictures' (1899).

St. Andrew's Hall, in which the Festival performances and other concerts are given, was originally the old conventional church of the Black Friars. It was burnt down in 1413 and rebuilt by Sir Thomas Erpingham in 1428. At the dissolution of the monasteries the church and convent were granted by Henry VIII. to the Mayor and Corporation for the use of the city for ever. One of the finest Perpendicular halls in the kingdom, the main building consists of a nave and two side aisles, more than fifty yards in length and thirty in breadth. The lofty roof is

supported by twelve slender Gothic pillars, and the whole is enlightened by spacious windows. Life-size portraits of several royal and noble benefactors to the city and other distinguished persons adorn the walls. At the end of the building are the orchestra and organ. In 1886 Mr. F. Oddin Taylor, J.P., honorary secretary of the Norfolk and Norwich Musical Festival, started a fund to buy up from the Dutch congregation the 200 years' lease of the Choir of the ancient church. The sum of £800 was raised, whereby this portion of the original building was presented to the city, therefore the Choir will never again be separated from the Nave of what is now St. Andrew's Hall. The accomplishment of this design is one of the best things that Mr. Taylor has done for his native city.

Norwich can contribute to the roll of provincial 'organ-makers' : Arnald Mynhamber and John Ashwell, both of whom took up the Freedom of the City in 'the 24 of Henry VI.' (1446); John Hayne (d. 1496); Stephen Bretton (1598); John Starling, who in September, 1669, received £1 os. 6d. for repairing the cathedral organ 'several times' from the previous January; Mr. Harbart, paid £15 in 1720 for tuning and repairing the cathedral organ for three years; John Holmes (1764); Messrs. Lambert (1771); in 1801 Mr. Crotch is voted six guineas per annum to keep St. Peter Mancroft organ in order; while in our own day the firm of Messrs. Norman & Beard is not unknown.

To the credit of Norwich must be placed the issue of the first important periodical publication devoted to music in England, *The Quarterly Musical Magazine and Review* (ten vols.), which first appeared in January, 1818, and continued until 1830, the last issue containing a letter from Vincent Novello, dated March 8, 1830, on the subject of Purcell's anthems. An obituary notice of Beethoven, addressed to the Editor and dated August 24, 1827 (vol. ix, p. 161), concludes thus :

Having trespassed so much on your patience, Mr. Editor, I shall conclude by observing, that Haydn appears to me like a sparkling stream, in which the blue sky, the light cloud, the flower, the trembling leaf, and many other delightful objects of nature, are reflected with delicious clearness. Mozart resembles a majestic river, swollen by tributary streams and gliding on to mingle its waters with those of the ocean; while Beethoven seems like a mountain torrent, breaking over rocks and down precipices, and often rising towards heaven in foam and smoke and mist.

I remain, Sir, your most obedient and humble servant,
MUSICUS.

No account, however slight, of Norwich and its musical associations would be complete without reference to the splendid service rendered to the city by Jenny Lind. On January 22 and 23, 1849, she gave two concerts at St. Andrew's Hall 'in aid of the poor of Norwich,' whereby the sum of £1,253 was realized. This benefaction was subsequently devoted to the foundation of 'The Jenny Lind Infirmary for Sick Children,' an institution which has relieved, and continues to

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relieve, the sufferings of many poor children of the city. During her visits to Norwich (in 1847 and 1849) the great and tender-hearted singer was the guest of Bishop Stanley, father of Dean Stanley. An incident of her visit in 1847 is told in the article on Dr. Bunnett, p. 382 of the present issue. The name of the great singer is not exclusively associated with the Infirmary for Sick Children, as there are in Norwich a Jenny Lind Steamboat Company, and a *Jenny Lind* public-house!

The native musicians of Norwich form a goodly company. Here is a list, which does not pretend to be exhaustive, of some notabilities :

DR. PHILIP ARMES, Professor of Music in the University of Durham ; honorary organist of Durham Cathedral.

RICHARD MACKENZIE BACON. Projector, editor, and chief contributor to the *Quarterly Musical Magazine and Review* ; one of the founders of the Norwich Musical Festival.

DR. JOHN BECKWITH, and his son JOHN CHARLES BECKWITH, both organists of Norwich Cathedral.

DR. W. R. BENFIELD, composer of the oratorio 'Israel restored,' &c.

DR. ZEPHARIAH BUCK, organist of Norwich Cathedral ; eminent trainer of boys' voices.

WILLIAM COBBOLD, organist of Norwich Cathedral ; contributor to 'The Triumphs of Oriana'—the madrigal 'With wreaths of rose and laurel.'

DR. CROTCH, first Principal of the Royal Academy of Music ; Professor of Music at Oxford University.

MR. A. R. GAUL, now of Birmingham.

JAMES HOOK, composer of 2,000 songs, cantatas, catches, &c. ; father of Dean Hook and Theodore Edward Hook, the humorist.

DR. A. H. MANN, organist of King's College, Cambridge, chorus-master of the Musical Festivals of 1902 and 1905.

DR. EDWARD MILLER, organist of Doncaster Parish Church ; adapter of the hymn-tune 'Rockingham.'

GEORGE PERRY, first conductor of the Sacred Harmonic Society (London) ; composer of an oratorio 'Elijah, and the Priests of Baal,' first performed at Norwich, March 12, 1819. What has become of the autograph score?

SAMUEL PORTER, organist of Canterbury Cathedral.

EDWARD TAYLOR, one of the founders of the Norwich Musical Festival ; Gresham Professor of Music.

THOMAS VAUGHAN, distinguished tenor singer.

To the above list of worthy Norvicensians, musically famous, must be added the name of Miss Sarah Ann Glover (1785–1867), who invented the Tonic sol-fa notation. The system was first made public in a little book entitled 'Scheme for rendering psalmody congregational ; comprising a key to the sol-fa notation of music, and directions for instructing a school,' first published by Messrs. Jarrold & Sons, at Norwich, in 1835. The book was issued anonymously because, said the fair authoress, 'It has been repugnant to my taste as a female and private individual to attach my name publicly to a treatise of any kind.' In connection with her 'Scheme,' Miss Glover says :

Let singing become a branch of national education, not only in schools for the children of labourers and mechanics, but in academies for young ladies and gentlemen, and the main point will be attained towards

rendering psalmody truly congregational. A very little practice well directed, would soon produce a sufficient degree of skill, to render this employment highly attractive to the pupils ; while it would afford healthy recreation in the midst of sedentary pursuits : independent of this advantage, when it is considered to what sacred purpose vocal skill may be applied, it cannot surely be justly deemed unworthy the attention of the highest class of society.

A new 'notation of music' has been contrived to facilitate the acquisition of musical science ; besides answering this purpose with the unlearned, it may prove useful to the scientific, when combined with the usual notation by points, in promoting the practice of *solf-ah-ing*, so favourable to the production of accuracy in tune and so convenient to the practitioner who desires to avoid attaching sacred words to an air till all mechanical difficulty is surmounted.

In a letter addressed in 1866 to the late Rev. John Curwen, who developed the Tonic sol-fa notation, Miss Glover said : 'I think it was from Dr. J. Beckwith, my teacher, that I received the first idea of a relationship amongst the six related keys. He illustrated the subject to his young pupil in the following playful manner : C is the father of the family : A is the old lady ; G is the elder son ; F is the younger son ; E is G's wife ; D is F's wife.'

Coming to the present day, and in regard to 'Music for the people' during the winter months, Mr. F. Oddin Taylor writes :

The Saturday popular concerts really started in 1881-82. In 1880 a new organ was placed by public subscription in St. Andrew's Hall, and as a result Dr. Bunnett was appointed organist to the Corporation. One condition of this appointment was that Dr. Bunnett had to give twenty-five organ recitals per annum. These were at first given on the afternoons of Saturday, but in 1887 a change was made, and the organ recital proper converted into an organ recital and concert.

The concerts are managed by a committee, partly consisting of members of the Corporation and partly outsiders. I have been chairman of this committee since its formation. The attendance during the season—which commences the last week in October and ends the last week in April—averages between 15,000 and 20,000 persons. The season which has just concluded was an exceptionally good one, the attendance being over 19,000, an increase of nearly 6,000 on the previous year.

The programme is instrumental and vocal, and many well-known London artists have appeared from time to time. The admission is 6d. (front seats), 2d. (back seats), and the concerts generally about pay their expenses, except the organist's salary, which is provided by the Corporation. Any deficiency is met by the Borough fund.

Dr. Bunnett has been the life and soul of these concerts—taking all the organ work and accompanying the singers and instrumentalists. The committee, which is a specially musical one, decide on the artists and generally on the programme of the season. It is something to be proud of that the last season registers an attendance only exceeded once in twenty years.

The music of Norwich Cathedral formed a prominent feature of an illustrated article on the sacred edifice which appeared in THE MUSICAL TIMES of November, 1904.

WESTMINSTER ABBEY.

(Continued from page 301.)

In considering the strictly musical associations of Westminster Abbey, attention may first be given to the organs of the venerable fane. They are mentioned as early as 1242, and some Bohemian travellers in 1466 spoke of the music as 'delightful to hear.' That the organs in olden times were portable instruments is shown by an entry in the accounts of St. Margaret's Church, Westminster, of the year 1508, which reads :

1508. For bringing the orgayne of the Abbay into the church and bering them home agayne . ijd.

The late Dr. E. J. Hopkins, in his paper 'The English Medieval Organ,' read before the Archaeological Society, March 1, 1888, said : 'Westminster Abbey had, at the time of the Dissolution (1539), ij payre of organes in the quyre and in the jhesus chapell a payer of Organys with a cōtēn of lynen to cover them.'

Some notes on early organs in the Abbey which Sir Frederick Bridge has made and kindly placed at our disposal read as follows :

The earliest records concerning the organ which I have discovered are two receipts of one 'John Howe, organ maker.' They are, I think, of 1558, the year of the accession of Queen Elizabeth. One of these contains the following items :

Item. Payed for 2 skins of leather for to leather the bellows of the grāte woden organs and leathering the sou boards

Item. Payed for latten* wyre for to make springs for the grāte bass and ten principalls.

Item for soder to soder small pipes which were broken.

Item for my fee for the tuning of the organs that stand in King Henry the VIIth's Chappel.

Item for my fee for tuning the organs that standes over the quyre for a quarter ended now at Mychelmanas.

by me JOHN HOWE, organ maker.

The above is interesting as showing that at one time there was an organ in Henry VIIth's Chapel, as well as in the Choir of the Abbey. The former had doubtless been used for celebrating mass during the reign of Queen Mary. Under Elizabeth the instrument was not allowed there, for I came across another payment to the organ-builder :

Item to the said John Howe for takyng downe the Organes in King Henry the VIIth's Chappel, mendyng the same and settyn up the same in the quyre and mendyng the other organes.

The above-mentioned John Howe may have been a relative of Thomas Howe, a distinguished organ-maker of the 16th century. He appears to have been suspected of Papacy, hence he was called 'Father Howe,' under which designation his name appears in the churchwardens' accounts of Lambeth :

1568. Paid to Father Howe for his fee for keeping the organes one year is.

* *Latten* = 'a mixed metal of yellow colour either identical with or closely resembling brass.' (The Oxford English Dictionary.)

To return to Sir Frederick Bridge's notes :

In 1603 there were payments to Edward Hooper for the mending of the bellows and organs with tunings of them, and for 4 pairs of hingells (hinges) for the bellows, also for a shooting-plate for the organ loft door. Hooper was at that time organist of the Abbey, and like many old organ-builders—Father Smith, for instance—he both played the organ and built organs.

George Pendleton, another organ-builder, comes upon the scene in 1605. His account includes such items as

For 4 pounds of tynne to footē ye great bass pipe.

To a porter to help carry the pipe to my house and back again after it was new footed.

In this same year is another account of great interest ; it reads thus :

20 die Martie 1605.

Item to Pendleton for removing and tuning the Instrument against the funeral of the king's daughter X.S.

This was no doubt the child of James I., who lies buried in the north aisle of Henry VIIth's chapel. The organ was evidently not very large, and was removed to be near the place of interment. The whole account is interesting, containing, as it does, such items as payments 'for hanging the Chappell with blacke.' In 1606 I think it is most probable that a new organ was built, as there is a payment to John Wright for taking down 'the ould orgayne loft.'

As the name of Dallam appears in the Abbey accounts for a period of about one hundred years, there seems little doubt that one or more members of that distinguished family of artificers built the organ upon which Orlando Gibbons, Blow, Purcell and Croft played. It stood on the north side of the church under the second arch west of the transept, as shown, though faintly, in the view on the opposite page. It is described by Dart as 'a stately organ gilt.' Certain repairs, costing something over £20, were made to the organ by John Burrard in 1625, the account for which is endorsed by Orlando Gibbons in these words, written shortly before his death :

Mr. Ireland : I know this bill to be very reasonable for I have already cut him off ten shillings therefore I pray despatch him, for he hath deſt honestly w'h ye church soe shall I rest y' servant

ORLANDO GIBBONS.

This endorsement, addressed to the treasurer of the Abbey and containing the only known signature of Orlando Gibbons, was reproduced in facsimile in THE MUSICAL TIMES of August, 1904, p. 503.

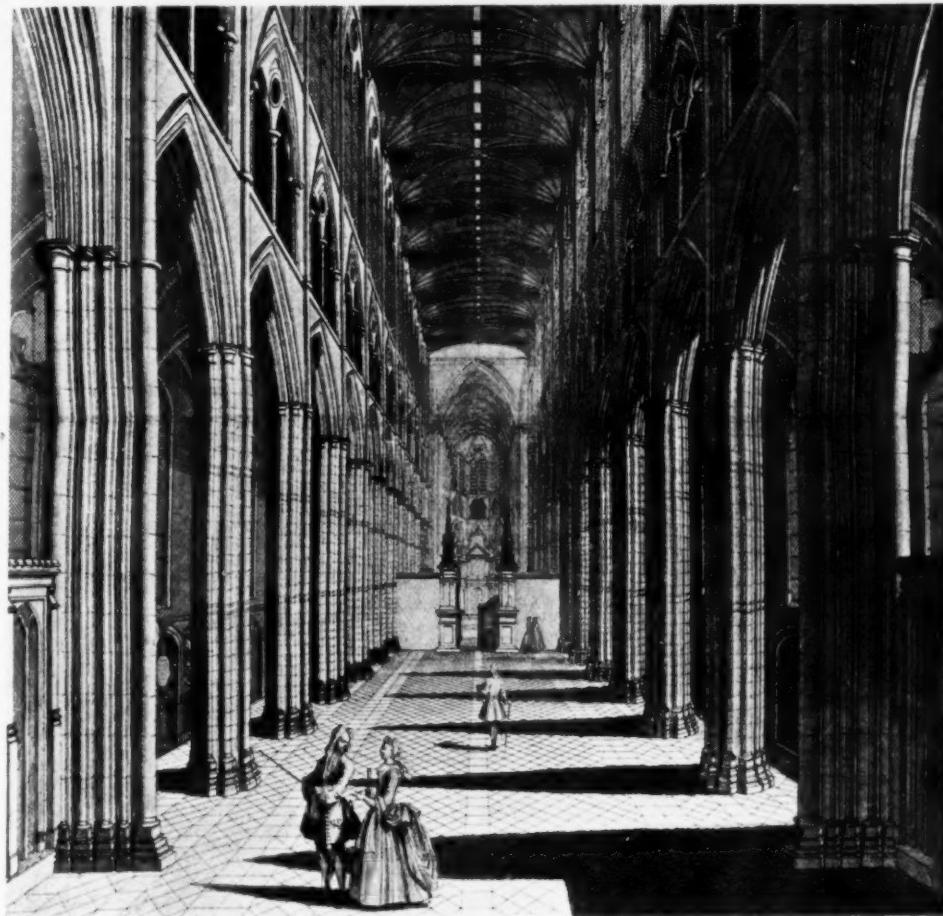
At the restoration and during the organistship of Christopher Gibbons, son of the famous Orlando, the treasurer's accounts of the Abbey contain the following disbursements connected with the music of the church (1660-61) :

To Christopher Gibbon (*sic*) in discharge of his Bill for Tuninge the Organs xxs. and to George Dalham for the same service 5s. in all this year i/ii. vs.

To James Fullér Blower of the Organs ii/i.

To John Hill for playing on the cornet in the Church ii/i. vs.

To Henry Purcell for Bookes of services for the choristers i/i.



THE NAVE LOOKING EAST AND SHOWING THE POSITION OF THE ORGAN UNTIL 1730.

THE INSTRUMENT STOOD ON THE NORTH SIDE BEYOND THE SCREEN, AND PROJECTED BEYOND THE PILLARS, AS CAN FAINTLY BE SEEN IN THE ILLUSTRATION, WHICH IS FROM DART'S 'WESTMONASTERIUM' (1725).

From this it will be seen that the organist of that day tuned the instrument and that there was a cornet player. In the first half of the 17th century there are frequent payments to players on sackbutts. The Henry Purcell above-mentioned was the copyist of the Abbey and father of the great composer.

In the year 1694, during the organistship of Henry Purcell, Father Smith was employed to enlarge and improve the organ according to the following agreement preserved in the muniment room of the Abbey :

An Agreement made between the Deane & Chapter of Westm^r & Bernard Smyth organist the 20th of July 1694.

That in consideracion of the sume of 200/- to be paid by the said Deane & Chapter to the said Bernard Smyth in mannere followinge vizi. 50/- in hand 50/- more upon the 28th day of November next 50/- more upon the 28th day of May then next ensuinge & 50/- more residue thereof upon the 21th of Nov. 1695.

The said Bernard Smyth hath undertaken & doth hereby undertake, That by or before the 11th day of November next ensuinge the date hereof he the said

Bernard Smyth shall & will now make the present Organ belonginge to the Deane and Chapter of Westm^r exceptinge the pipes & case & add thereto a double sett of keys & 4 new stops, vizi. one principall of mettle, one stop diapason of wood, one nason of wood & one fifteenth of mettle wh^c are to be added to the present organ by enlarginge the case backwards. And that such pipes as are defective in the present organ shall be made good by the said Bernard Smyth & he is to compleat & finish the same by or before the 11th day of November next.

And that when the said Organ is compleated & finished by the said Bernard Smyth : It is hereby agreed by & betweene the parties abovesaid That the same shalbe viewed & approved of by Stephen Crespion Clerk Chaunctor of the Collegiate [Church] of St. Peter in Westm^r and Henry Purcell gentl. organist of the said Church. And what defaults shalbe found by them or either of them in the composinge & makeing of the said organ shall be altered amended & made good by the said Bernard Smyth.

Subscribed by the said
Bernard Smyth in the
presence of

STEPH. CRESPION
HENRY PURCELL.
JOHN NEEDHAM

BER : SMITH.

The following letter shows that Father Smith was not the only organ-builder who wanted a little money 'on account' :

To Mr. Needham, Receiver general, Westr.

Oct. 27, 1694.

Sr—I have an uncle just dead that I cannot come down to you, but Mr. Smith the organ maker is a little put to it for money, & was to have had £50 in advance for mending our organ ; but he hath need at present of no more than £20. If you please to see the order of Chapter about it, and can help him it will also oblige, Sr y^r very humble servant

P. BIRCH.

In the year 1718 Father Smith's son-in-law and successor in his business, Christopher Shrider, or Schreider (possibly Schröder) appeared on the scene, as the following document, signed by Dr. Croft, bears testimony :

A proposal of Chrpher Shrider Organmaker

The Salary for keeping the Organ in tune being but forty shillings p. annum, and no allowance for Cleaning and Repairing the same, and y^r said Organ being now much out of order, and severall of y^r stops wants mending ; which if not soone Repair'd will be a great expence to the Dean and Chapter ; Therefore I. Christopher Shrider do hereby propose : That if y^r Dean and Chapter will please to allow ten pound for mending and cleaning, and for putting y^r said Organ into good order ; that being but a small sum for y^r Repairs there wanting, and then to fix a salary of five pound p. annum, I will oblige my self to keep y^r Organ in order without any further charge to y^r Dean and Chapter for ten years, and for as many years afterwards as it is possible for any workman to keep it in order ; the greatest part of y^r Organ being very old :

CHRPHER SHRIDER.

I believe this to be true and the proposals very reasonable.

W^m CROFT.

Decembr 1, 1718.

In 1727 Schrider built an organ specially for the coronation of George II., for which ceremony Handel composed his masterly coronation anthems. According to the following information, the King presented this instrument to the Abbey :

The fine organ made by Mr. Schrider, which was set up in Westminster Abbey, and used on the day of the Coronation, has been presented to the said Abbey by his Majesty. It is accounted one of the best performances of that maker. (*British Journal, or the Censor*, Feb. 10, 1727.)

The swell was probably added to the organ by Abraham Jordan, its inventor, as a memorandum, formerly in the possession of the precentor, records that 'The new organ built by Mr. Shrider and Mr. Jordan was opened on the 1st of August, 1730, by Mr. Robinson ; the anthem Purcell's "O give thanks"—the "Mr. Robinson" being the organist of the Abbey and composer of the well-known double chant in E flat. This Shrider-Jordan instrument was placed on the screen, as shown in

the view on the opposite page. Its specification was as follows :

GREAT (12 stops).		
	Pipes.	Pipes.
Open diapason ..	.. 56	Fifteenth
Open diapason ..	.. 56	Sexquialtera, three ranks
Stopped diapason ..	.. 56	Mixture, two ranks
Principal ..	.. 56	Cornet, to C ⁴ , five ranks
Flute ..	.. 56	Trumpet
Twelfth ..	.. 56	Clarion
		CHOIR (5 stops).
Stopped diapason ..	.. 56	Fifteenth
Principal ..	.. 56	Cremona
Flute ..	.. 56	
		SWELL (4 stops).
Open diapason ..	.. 32	Hautboy
Stopped diapason ..	.. 32	Trumpet
		Total, 1,322 pipes.
		Compass, Great to Choir, GG, long octaves, with GG to d ³ = 56 notes. Swell, Fiddle G to d ³ = 32 notes.

It is interesting to make a comparison between this modest organ—only four stops on the swell (to fiddle G), and no pedal organ—and the present five-manual instrument, of which the specification is given on p. 374.

An amusing epitaph 'On the celebrated Mr. Christopher Shrider' may be quoted : it appeared in T. Webb's 'A new select collection of Epitaphs,' 1775 (vol. ii., p. 76) :

Here rests the musical Kit Shrider,
Who Organs built when he did bide here :
With nicest Ear he tun'd 'em up ;
But Death has put the cruel Stop :
Tho' Breath to others he convey'd,
Breathless, alas ! himself is lay'd.
May he, who us such Keys has giv'n,
Meet with St. Peter's Keys of Heav'n !
His Cornet, Twelfth, and Diapason,
Could not with Air supply his Weasand :
Bass, Tenor, Treble, Unison,
The Loss of tuneful Kit bemoan.

During the organistship of Dr. Benjamin Cooke—that is between 1762 and 1793—the celebrated organ-builder, John Avery, who began work about 1755, added thirteen unison pedal pipes (GG to Gamut G) to the Schrider-Jordan organ. These pedal pipes—open and of wood—although only unisons with the diapasons, were of such large dimensions as to produce the effect of a double diapason ; it should be noted that there were no means of coupling these pedal notes to the manuals. It is possible that the organ in Westminster Abbey was one of the earliest instruments in England to have an independent pedal organ—such as it was ! If it is true that Dr. Benjamin Cooke composed his well-known Service in G for the re-opening of the organ after the addition of Avery's pedal pipes, we can fix the year, 1778 ; because the autograph score of the *Te Deum* is dated 'July 11, 1778,' and the *Jubilate* 'July 23, 1778.' Later on Messrs. Elliott & Hill added 'pipes of double size, speaking down to GGG (21½ feet length).' In 1830 a Gothic case (compare the illustration on p. 373 with that on p. 375) replaced that of 1730, but the choir organ case, facing east, remained intact.



THE NAVE, SHOWING THE POSITION OF THE ORGAN FROM 1730 TO 1848.

FROM ACKERMAN'S "WESTMINSTER" (1813), IN THE COLLECTION OF MR. JOHN S. BUMFUS.

This is not the only organ which Christopher Schrider built for the Abbey. A newspaper called *The Old Whig*, of December 15, 1737, states:

They are putting up a gallery for King Henry the Seventh's Chapel, where an organ is to be built by Mr. Schrider, his Majesty's Organ-BUILDER, as fast as possible, for the performance of a solemn Anthem the night her Majesty is interred.

The 'solemn anthem' above-mentioned is the Funeral Anthem which Handel composed for the obsequies of Queen Caroline, to which reference has already been made in a former instalment of this article.

In the year 1847-48 important alterations were made in the Choir of the Abbey. New stalls were erected, the transepts were thrown open, and an organ, containing some of the old stops, was built by Messrs. Hill. Like its predecessor, this instrument was placed on the screen: but in order to obtain an uninterrupted view of the upper part of the Minster from one end to the other, the instrument was dispersed among three cases. That on the north contained the Great organ (CCC compass); on the south the Swell organ (CC compass); while the Choir organ (GG compass) had a pretty little case of its own placed over the arch of the screen. As at the present time, the player faced the north case. There were only two stops on the Pedal organ—a great open diapason 32 feet, and an open diapason 16 feet, the pipes lying along the organ loft transversely, from north to south, as, indeed, they do now. The Choir of the Abbey was re-opened for divine service on Easter Eve (April 22), 1848.

In 1884 Messrs. W. Hill & Son entirely rebuilt the organ, which was re-opened on May 24 of that year (Queen Victoria's birthday) by Sir Frederick (then Dr.) Bridge. Eleven years later a new Celestial organ—placed in the triforium of the south transept (Poets' corner) and played from a fifth manual—was added, the gift of the late Mr. A. D. Clarke in memory of his wife. The two handsome cases were designed by the late Mr. J. L. Pearson, R.A. The north case was erected as the result of the Purcell celebration in 1895: the south case, erected by the Dean and Chapter before the coronation of King Edward VII., contains the Arms of Purcell—three boars' heads.

The following is the specification of the organ as it now stands:

GREAT ORGAN (13 stops).

Second manual.

	Feet.		Feet.
Double open diapason	.. 16	Fifteenth	.. ..
Open diapason, No. 1	.. 8	Mixture, four ranks.	.. ..
Open diapason, No. 2	.. 8		
Open diapason, No. 3	.. 8		
Hohl flöte	.. ..	Reed Soundboard (Heavier Wind).	
Principal	.. ..	Double trumpet	.. 16
Harmonic flute	.. ..	Posaune	.. 8
Twelfth	.. ..	Clarion	.. ..

CHOIR ORGAN (11 stops).

First manual.

	Feet.		Feet.
Gedackt	Nason flute	.. ..
Open diapason	Saute flute	.. 4
Keraulophon	Harmonic gemshorn	.. 4
Dulciana	Contra fagotto	.. ..
Lieblich gedackt	Cor Anglais	.. 16
Principal 4

SWELL ORGAN (18 stops).

Third manual.

	Feet.		Feet.
Double diapason, bass	.. 16	Lieblich flöte	.. ..
Double diapason, treble	.. 16	Fifteenth	.. ..
Open diapason, No. 1	.. 8	Mixture, three ranks.	
Open diapason, No. 2	.. 8	Oboe	.. ..
Rohr flöte	.. ..		.. 8
Salicional	.. ..	
Vox celestes	.. ..	
Dulciana	.. ..	Reed Soundboard (Heavier Wind).	
Hohl flöte	.. ..	Double trumpet	.. 16
Uulet	.. ..	Cornoepane	.. 8
Principal	.. ..	Clarion	.. ..
	.. ..		.. 4

SOLO ORGAN (8 stops).

Fourth manual.

	Feet.		Feet.
Gamba	Orchestral oboe	.. ..
Rohr flöte	Clarinet	.. ..
Lieblich flöte	Vox humana	.. ..
Harmonic flute	Tuba Mirabilis (on heavy wind)	.. 3

CELESTIAL ORGAN (17 stops).

Fifth manual.

First Division.

	Feet.		Feet.
Double dulciana, bass	.. 16	Vox celestes	.. ..
Double dulciana, treble	.. 16	Hohl flöte	.. ..
Flauto traverso	.. ..	Dulciana cornet, six ranks.	
Viola di gamba	.. ..		.. 8

The following stops are available, when desired, on the Solo keyboard, thus furnishing an independent instrument of two manuals; whilst in combination with coupler keys Nos. 1 and 2, coupler keys Nos. 3 and 4 can be interchanged, thus reversing the claviers.

Second Division.

	Feet.		Feet.
Cor de nuit	Flageolet	.. ..
Staube flöte 2
Harmonic trumpet	Glockenspiel, three ranks.	
Musette	Gongs, three octaves of brass gongs, struck by electro-pneumatic hammers.	
Harmonic oboe		
Vox humana		

PEDAL ORGAN (10 stops).

	Feet.		Feet.
Double open diapason	.. 32	Reed Soundboard	
Open diapason	.. 16	(Heavier Wind).	
Open diapason	.. 16	Contra posaune	.. ..
Bourdon	.. 16	Posaune	.. 16
Principal	.. ..	Trumpet	.. ..
Bass flute	.. ..		.. 8
Violoncello	.. ..	

Compass of manuals: CC to A. Compass of pedal: CCCC to F.

COUPLERS AND ACCESSORIES.

Swell to Great.		Choir to Pedal.	
Swell Octave.		Solo to Pedal.	
Swell to Choir.		Solo Octave to Pedal.	
Solo to Great.		Swell Tremulant.	
Great to Pedal.		Solo Tremulant.	
Swell to Pedal.			

Ten pneumatic combination pedals, affecting Great, Swell, and Pedal stops.

Seven combination pistons to Solo and Choir.

Three combination pistons to Celestial.

Three crescendo pedals.

COUPLER KEYS OF CELESTIAL ORGAN.

Celestial to fifth manual.		Celestial sub-octave.	
Celestial to fourth manual.		Celestial to Solo octave.	
Celestial first division on fifth manual.		Celestial to Solo sub-octave.	
Celestial second division on fourth manual.		Celestial to Pedal.	
Celestial octave.		Tremulant.	
		Wind.	

The Celestial Organ is placed in the triforium of the south transept, and is on Messrs. Hill's electric system, being connected with the console of the organ by a cable 200 feet in length. The main organ has pneumatic action throughout.

The entire instrument is blown by a gas engine, actuating a rotary blower and high pressure feeders.

Foremost among the musical festivals that have been held in Westminster Abbey is the Handel Commemoration in May and June, 1784. Although it anticipated his centenary by one year—Handel was born in 1685—the event worthily celebrated the hundredth anniversary of the composer's entry into the world. Joah Bates conducted a band and chorus of 525 performers, an organ was specially erected by Green at the west end of the church, and the receipts from the performances (including one concert given at the Pantheon, Oxford Street), amounted to £12,736 12s. 10d. The surplus

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(after paying all expenses), £7,286 6s. 6d., was divided between the Royal Society of Musicians (£6,000) and Westminster Hospital (£1,000). King George III., who took a very practical interest in this Handel Commemoration, gave a donation of 500 guineas, and the event brought into existence that most interesting 'Account' of it written by Dr. Burney.* Handel festivals were also held in the Abbey in 1785, 1786, 1790 and 1791. A proposal to hold one in 1788 was prohibited by the King, then in a bad state of health and drinking the waters at Cheltenham, the prohibition being on the ground that the Abbey music-making would endanger the Worcester Festival which his Majesty promised to attend and did so with the Queen. Fanny Burney, then in the Queen's entourage, has recorded her impressions of the Worcester meeting in her Diary. At the Handel Festival of 1791 Haydn was present and occupied a seat near 'the King's box' in the Abbey. At the Hallelujah Chorus, when all, with the King, rose to their feet, the old 'Papa' wept like a child and exclaimed with overwhelming emotion, 'He is the Master of us all!' In addition to the amount realized by the Commemoration of 1784, the receipts of these four subsequent Handel Festivals amounted to £51,000, the profits (£26,000) being distributed among the Royal Society of Musicians (£16,000), Westminster Hospital (£5,500), and St. George's Hospital (£4,500).

In the year 1834 a 'Royal Musical Festival,' which King William IV. and his Consort not only patronized but supported by their presence, was held in the Abbey. The music at the four performances—June 24, 26, 28 and July 1—was largely that of Handel, and an organ was specially erected by Gray. Sir George Smart conducted, and the organists were Vincent Novello, Bishop, Crotch, Knyvett, Attwood, Turle and Adams. Clara Novello, then a girl of sixteen—she is still living—was one of the soprano soloists and three others of the Novello family were bass singers in the chorus. Sterndale Bennett played a viola; the tenor section of the chorus included Henry Smart and William Spark; John Hullah and G. A. Macfarren sang bass. Miss Dickens, then a student at the Royal Academy of Music and a sister of the novelist, formed one of the 'cantos' in the semi-chorus, and among the 'masters' of the chorus 'cantos' we find the names of Boardman, Chipp, James Coward and John Hopkins. The band numbered 224 players, the chorus 316, and the semi-chorus 40 voices, a total, excluding soloists, of 580 performers. The punctiliousness of Sir George Smart, the conductor, is shown in his copies of the Festival word-books. He writes: 'Their Majesties [who, by the way, attended all the performances] did not come until $\frac{1}{2}$ past 12: we waited until their Majesties were seated and began by a signal from the directors' box at 17 m. past 12.' Again, after Part I: '2 m. stop, began 12 m. past 1.' Against the March from

'Judas Maccabaeus' he writes: 'The side drum at rehearsal being too weak, we had 2 side drums at performance.' Notwithstanding the fact that all, except fourteen, of the performers were remunerated for their services, the net profits of this Festival in 1834 realized the large sum of £9,000. Would such a result be possible in the present day?

Celebrations in honour of Henry Purcell, the most distinguished of all the Abbey organists, were for many years annually held from 1837, when his anthems were sung at one of the services by members of the Purcell Club founded in 1836. The bicentenary of the composer's death was worthily celebrated at a Festival, in which an orchestra and large chorus took part, under the direction of Sir Frederick (then Dr.) Bridge, organist of the Abbey. Unlike Handel—who



THE GOTHIC ORGAN CASE (c. 1830) WITH THE RENAISSANCE CHOIR ORGAN CASE, FACING EAST.
(From an old engraving.)

during his life enjoyed the privilege of listening to his own music in the stately fane wherein he was to sleep in death—Bach had to wait for 121 years after his death before he received his just due at Westminster. On the evening of Maundy Thursday (April 6), 1871, Bach's noble 'St. Matthew' Passion was sung, accompanied by a complete orchestra, under the direction of the late Sir (then Mr.) Joseph Barnby. Dr. (then Mr.) W. H. Cummings sang the tenor music with such pathos as to touch all hearts, Mr. C. S. Jekyll, then assistant-organist of the Abbey, was at the organ, and Mr. F. A. W. Docker accompanied the recitatives on the harmonium. In this connection the notice of the service—for it was an intensely interesting occasion—in THE MUSICAL TIMES of May, 1871, may be quoted:

The introduction of this sublime work (Bach's *St. Matthew Passion*) into the special service in Westminster Abbey on Maundy Thursday revealed, for the first time in England, the true intent of the

* For further information, with an illustration of the festival performers, see the biographical sketch of Mr. and Mrs. Josiah Bates in THE MUSICAL TIMES of January, 1905.

composition : for as Bach in all the music he wrote for the church, used the gifts of his Creator solely for the glorification of his religion, it is only in a sacred edifice that these fervent outpourings of his faith can be truly judged. The Passion-music is purely a religious service ; and although the wondrous power displayed in it must be felt by every hearer, whatever may be its surroundings, the solemnity of the subject can only be fully appreciated where the mind has been previously disposed rather to devotion than enjoyment.

The Dean (Stanley) preached an eloquent sermon, in which he dwelt upon the true mission of music in elevating religious feeling, and especially as illustrating the sacred story of the Passion of our Lord. The last words of the notice read :

We cannot conclude this notice without conveying our sense of gratitude to the Dean for his zeal and liberality in opening a sacred edifice for the admission of the purest sacred music, and for aiding in promoting that religious feeling which such music should inspire by exhorting his congregation to accept this offering of genius with the earnest devotion which prompted its author during its composition.

A second and only other performance of the Passion Music in Westminster Abbey was given, also under Barnby's direction, in the following year, on March 26, 1872, thirty-five years ago.

It would be difficult to exhaust the musical interests of Westminster Abbey. In addition to the famous organists, yet to be referred to, other good men and true deserve mention in connection with the music of the Minster. The following names, arranged under various headings, show the richness of the Abbey's history regarded from a musical point of view. For the compilation of these lists we are indebted to the kindness of Mr. John S. Bumpus, a veritable encyclopædist on the subject of English Church music :

CHORISTERS UNDER DR. BENJAMIN COOKE, ORGANIST FROM 1762 TO 1793.

SIR WILLIAM PARSONS. Afterwards a Middlesex magistrate. Master of the King's band. It is said that he was knighted on the score of his merits, not on the merits of his score.

JOHN CROSDILL. A distinguished violoncellist.

THOMAS GREATOREX. Organist of Westminster Abbey.

CHARLES KNYVETT. Organist of the Chapel Royal.

REV. R. GREVILLE. Composer of the glee 'See the bright morning star.'

JOHN HINDLE. Afterwards a lay-vicar of Westminster Abbey ; glee-singer and composer.

JAMES BARTLEMAN. Afterwards a lay-vicar. Great bass singer. He revived many of Purcell's songs.

ARTHUR THOMAS CORFE. Organist of Salisbury Cathedral.

THOMAS FORBES WALMISLEY. Organist of S. Martin-in-the-Fields. Glee composer. Father of Thomas Attwood Walmisley.

WILLIAM BEALE. Distinguished glee and madrigal composer.

JOHN JOLLY. Organist of S. Philip's Church, Regent Street (now demolished). Clever composer of glees. Sometime deputy organist at the Abbey for Robert Cooke and G. E. Williams.

ARTICLED PUPILS OF DR. COOKE.

REGINALD SPOFFORTH. Distinguished glee composer.

CHARLES KNYVETT. *Vide supra.*

MICHAEL ROCK. Organist of S. Margaret's, Westminster, from 1802 to 1809.

The following choristers under Dr. Cooke did not pursue the profession of music, but distinguished themselves in other walks of life :

REV. DR. DRURY. Head-master of Harrow School.

REV. G. P. MARRIOTT. Minor Canon of Canterbury Cathedral.

E. G. WALMISLEY. Clerk of Journals, House of Lords.

SIR AUGUSTUS WALL CALLCOTT, P.R.A., brother of Dr. Callcott. Distinguished painter.

Parsons, Croisdill, Greatorex, Knyvett and Greville were found by Dr. Cooke in the choir on his appointment to the organistship in 1762, all of them having been under his predecessor, John Robinson.

CHORISTER UNDER ROBERT COOKE, ORGANIST FROM 1802 TO 1814.

SAMUEL MATTHEWS, Mus.B. Organist of Trinity and S. John's Colleges, Cambridge.

CHORISTER UNDER GEORGE EBENEZER WILLIAMS AND THOMAS GREATOREX, BETWEEN 1814 AND 1831.

JOHN LEMAN BROWNSMITH. Organist of S. John's, Waterloo Road, and afterwards of S. Gabriel's, Pimlico. Organist to the Sacred Harmonic Society. A lay-vicar of Westminster Abbey and deputy organist for James Turle.

CHORISTERS UNDER JAMES TURLE, ORGANIST FROM 1831 TO 1882.

***G. B. ALLEN, Mus.B.** Vicar-choral, Armagh Cathedral.

***JOHN LARKIN HOPKINS.** Organist of Rochester Cathedral, and Trinity College, Cambridge.

***JAMES COWARD.** Organist of the Crystal Palace, S. George's, Bloomsbury, &c. He had a fine voice as a boy and was celebrated in duets with his brother, also an Abbey chorister. The duet in middle of Boyce's anthem 'Turn Thee unto me' was the *pièce de résistance* of the Masters Coward.

***JAMES HOWE,** who kept his treble voice to the age of twenty-one. Glee composer.

G. B. LISSANT. Organist of S. Augustine's, Queen's Gate.

WALTER MACFARREN.

A. J. HIPKINS.

EDWARD LLOYD.

***C. S. JEKYLL.** Organist of the Chapel Royal and deputy for Turle at the Abbey.

C. E. TINNEY. Late assistant vicar-choral of S. Paul's Cathedral.

DISTINGUISHED LAY-VICARS.

ADRIAN BATTEN. Afterwards organist of old S. Paul's Cathedral.

WILLIAM TURNER, Mus.D. Vicar-choral of S. Paul's Cathedral, Gentleman of the Chapel Royal.

RICHARD ELFORD. Famous tenor singer for whom Weldon wrote some of his anthems.

JOHN CHURCH. Master of the Choristers.

JOHN SOAPER. Vicar-choral of S. Paul's. Composer of well-known chants.

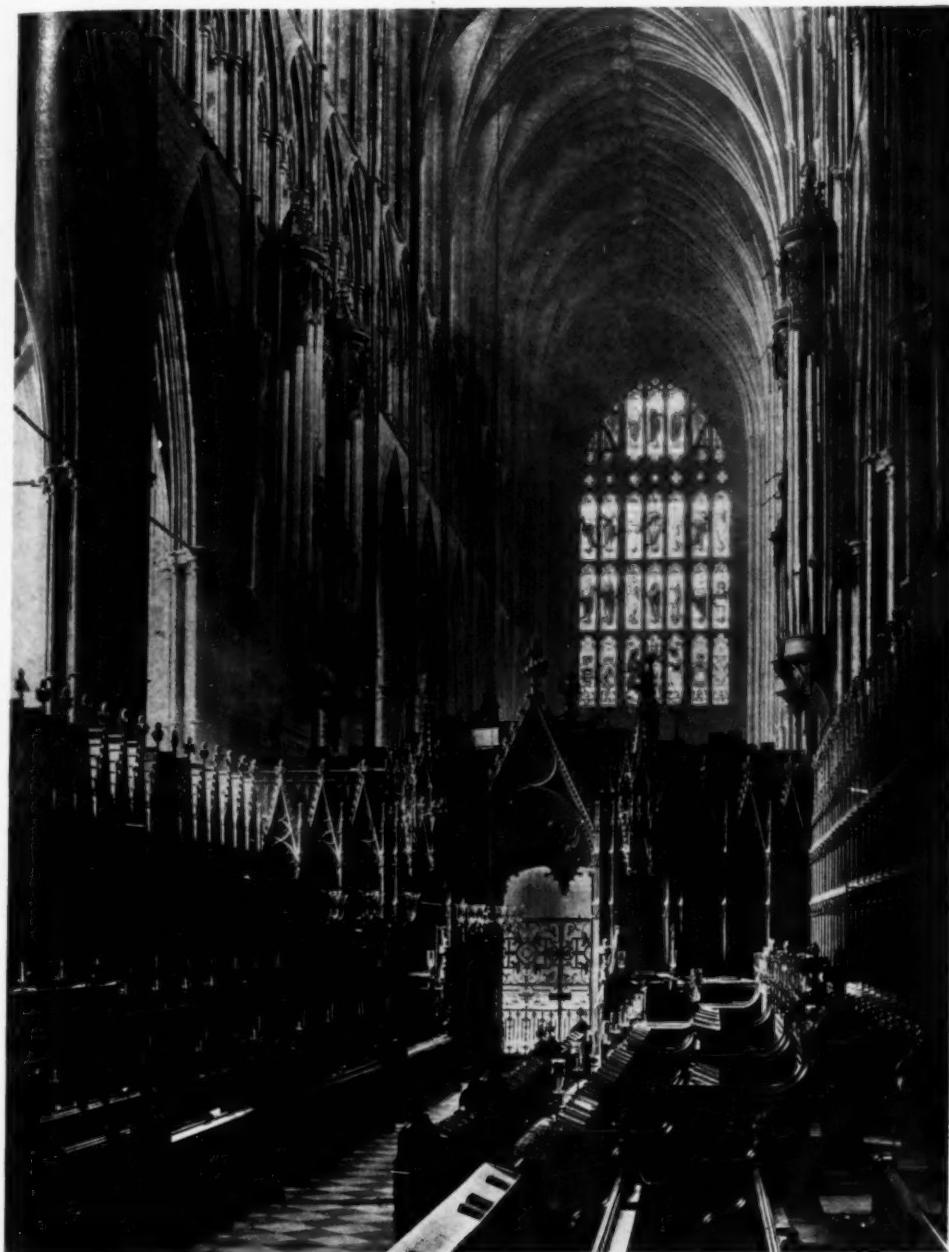
THOMAS BARROW. A 'high harsh counter tenor,' but liked by Handel, who found him useful in his oratorios. His Service in F is still sung at the Abbey. Music-copyist to the Abbey.

RICHARD BELLAMY. A very high bass. Boyce wrote anthems for him. Also a Vicar-choral and Master of the Choristers at S. Paul's Cathedral.

JOHN JEREMIAH GOSS. Uncle of Sir John Goss and teacher of him and James Turle.

JOHN STAFFORD SMITH. Composer of glees and Church music. Master of Children and one of the organists of the Chapel Royal.

* Founders of the Abbey Glee Club in 1841.



THE CHOIR AND ORGAN OF WESTMINSTER ABBEY, LOOKING WEST.

(Photograph by Messrs. Valentine and Sons, Ltd., Dundee.)

RICHARD CLARK. Also vicar-choral of S. Paul's Cathedral and Gentleman of the Chapel Royal. Author of a 'History of God Save the King,' of 'Handel's Harmonious Blacksmith,' and other unreliable books.

WILLIAM HAWES. Vicar-choral and Master of the Choristers at S. Paul's Cathedral; Gentleman and Master of the Children of the Chapel Royal, &c.

THOMAS VAUGHAN. Celebrated tenor singer. Vicar-choral of S. Paul's Cathedral and a Gentleman of the Chapel Royal. Buried in the cloisters of the Abbey.

ENOCH HAWKINS. The finest alto of his day. Gentleman of the Chapel Royal. Buried, with grand choral service, in the cloisters of the Abbey.

JOHN SALE. Fine bass. Vicar-choral of S. Paul's and Almoner and Master of Boys there.

JOHN BERNARD SALE. One of the organists of the Chapel Royal. Organist of S. Margaret's, Westminster. First music-master of Queen Victoria.

JOHN LEMAN BROWNSMITH. *Vide supra.*

GEORGE BENSON, Mus.B. Cantab. A good composer of church music, glees, &c.

MONTMEL SMITH. Fine tenor singer.

WILLIAM MACHIN. Excellent bass singer from Lichfield Cathedral.

JOHN W. HOBBS. Fine tenor. Composer of well-known songs.

ROBERT BARNBY. Brother of Sir Joseph Barnby.

JOHN FOSTER, HARPER KEARTON, ROBERT HILTON and others.

MINOR CANONS WHO WERE PRACTICAL MUSICIANS.

REV. W. TUCKER. Precentor. Chant composer; composed the well-known anthem 'O give thanks,' eulogized by Mason, Precentor of York.

REV. LUKE FLINTOFF. Adapter of the minor double chant associated with his name.

REV. W. FITZHERBERT. Composer of a well-known double chant.

REV. RICHARD WEBB. Editor of a volume of Madrigals. Also Minor Canon of S. Paul's Cathedral, Priest of Chapel Royal, Minor Canon of Windsor, and held two livings besides.

REV. JAMES LUPTON. Also Minor Canon of S. Paul's Cathedral. Chant composer.

REV. EDWARD GEORGE BECKWITH. Also Succentor and Minor Canon of S. Paul's Cathedral. Chant composer.

SIR WILLIAM H. COPE, Bart. Editor of Anthems. Minor Canon and Librarian, 1842-53.

PRECENTORS FROM THE YEAR 1811 TO THE PRESENT TIME.

REV. DR. W. W. DAKINS, D.D., F.S.A. Resigned 1846. Died 1850.

REV. JOHN CLARKE HADEN, M.A. Died 1869.

REV. S. FLOOD JONES, M.A. Died 1895.

REV. JOHN TROUTBECKE, D.D. Died 1899.

REV. H. DANIEL BAINBRIDGE, M.A.

MASTERS OF THE CHORISTERS.*

JOHN TAYLOR	-	-	-	-	1562
ROBERT WHITE	-	-	-	-	1574
HENRY LEEVE	-	-	-	-	1575
EDMUND HOOPER	-	-	-	-	1585
JOHN GIBBS	-	-	-	-	1605
JOHN PARSONS	-	-	-	-	1613
THOMAS DAY	-	-	-	-	1623
RICHARD PORTMAN	-	-	-	-	1633
JAMES TRYE	-	-	-	-	1637
WALTER PORTER	-	-	-	-	1639
HENRY PURCELL, Senior	-	-	-	-	1661
CHRISTOPHER GIBBONS	-	-	-	-	1664
THOMAS BLAGRAVE	-	-	-	-	1666
EDWARD BRADDOCK	-	-	-	-	1670
JOHN CHURCH	-	-	-	-	1704
BERNARD GATES	-	-	-	-	1740

* These lists are taken from Dr. W. H. Cummings's Biography of Purcell in 'The Great Musicians' Series.

The office of Master of the Choristers was afterwards united with that of organist.

MUSIC COPYISTS OF WESTMINSTER ABBEY.*

HENRY PURCELL, Senior	-	-	-	-	1661
CHRISTOPHER GIBBONS	-	-	-	-	1664
STEPHEN BYNG	-	-	-	-	1673
HENRY PURCELL, Junior	-	-	-	-	1676
WILLIAM TUCKER	-	-	-	-	1678
CHARLES TAYLOUR	-	-	-	-	1684
HENRY PURCELL	-	-	-	-	1688
EDWARD BRADDOCK	-	-	-	-	1690
JOHN CHURCH	-	-	-	-	1710
JOHN BUSWELL	-	-	-	-	1761
THOMAS VANDERMAN	-	-	-	-	1763
THOMAS BARROW	-	-	-	-	1782

Consideration of the organists of the Abbey must be deferred till next month.

In the last instalment of this article (p. 300) it was inadvertently stated that Ben Jonson was buried in Poets' Corner: while his monument is in that part of the Abbey, his remains were interred in the north aisle of the nave.

DOTTED CROTCHET.

(To be continued.)

MUSIC AT THE ROYAL ACADEMY.

BY HERBERT THOMPSON.

It is worthy of note that in the current exhibition of the Royal Academy of Arts—a title, by the way, which seems to imply that music is not one of 'the arts'—two of the most prominent works have music as their theme. Mr. Campbell Taylor's large picture, 'The Rehearsal,' apart from the fact that it is a work of exceptionally fine artistic quality and genuine distinction, deals with a musical subject in a fashion to which not even the musical expert can raise any objection. It is a quintet that is to be tried, a work apparently for strings and pianoforte. The leader is a middle-aged man with a sensitive face, wearing his hair *à la* Liszt, a fashion also adopted by the violoncellist—another admirable study. The second violin is a lady whose profile makes a keen and subtle silhouette against the dark background, and another lady, clad in the same kind of bell-shaped skirt, is at a rather old-fashioned grand pianoforte. The viola player is a sturdy figure, whose unromantic build and matter-of-fact expression serve as a foil to the more delicate types of his colleagues, and one can just picture his solid tone and steady, unimaginative performance of the humdrum part which was customarily given to viola players in the earlier chamber music. The appearance and dress of the musicians point to the first half of the nineteenth century, and the reality of the picture is such that one insensibly wonders what composition is about to engage their attention. The list of possible works for this particular combination of instruments is very limited, so far at least as the great composers are concerned. Neither Haydn, Mozart, Beethoven, Schubert or Mendelssohn seems to have written a quintet for pianoforte and quartet of strings, so one likes to fancy this may be

an early trial of Schumann's famous Pianoforte quintet, which was written, it will be remembered, in 1842. Berlioz, who made Schumann's personal acquaintance at Leipzig in the following year, heard the quintet, and made it known in Paris, and, as these musicians are not Teutonic types, we may, if we will, regard this as a rehearsal of Schumann's quintet by a party of French artists in the early forties. Most probably this is reading into the picture ideas which have never occurred to the painter, but it is a proof of the value of his art that it stimulates the fancy. One word on the purely aesthetic value of this painting may be added. Mr. Campbell Taylor has hitherto painted small cabinet pictures of eighteenth century interiors with consummate delicacy and refinement, so that it is the more surprising to find him filling a large canvas with life-size figures, and making one feel that the scale is justified. His sensitiveness of line and form is as great as ever, but he achieves the necessary breadth by his simple method—by the use of quiet spaces, and by the truth and sobriety of his tone.

The other work to which we referred is the popular picture of the year, but there is no need to sniff at it on that account, for Mr. Cadogan Cowper's painting of 'How the Devil, disguised as a vagrant troubadour, having been entertained by some charitable nuns, sang to them a song of love,' happens to be exceedingly well done, and is a keen and searching piece of work. It is what painters call 'tight' in handling, but its intensity gives it a force that avoids the mechanical, lifeless impression which such handling is apt to induce. It is a picture which requires no commentary, or rather, each spectator will have no difficulty in supplying his own commentary. One observation, however, we are tempted to make; the artist's reticence is shown in his abstaining from giving the pseudo-troubadour any of the customary diabolical attributes; his true character is revealed only in the impression he is producing on his audience.

Music has supplied a theme to Mr. Stanhope Forbes, whose 'Andante espressivo' is a rehearsal or performance of chamber music by musicians of a more recent time than in Mr. Taylor's picture, and Mr. Seymour Lucas shows, in 'The Roundelay,' that his long-continued interest in picturesque musicians has not left him. Mr. George Harcourt's large painting entitled 'At the harpsichord—my children' is connected with music only by the title and by the introduction of the instrument named, while Mr. Ernest Sichel makes a number of instruments (including the 'tinkling cymbal') an excuse for a highly-finished piece of still life. Mr. Blair Leighton's 'Tristram and Isolde' has but little of the passion of the story, and still less of the ardour of Wagner's music. Orpheus retains his suggestiveness to the artist, one of the principal things in the sculpture being Mr. J. M. Swan's fine bronze group, which is based on a motive he has used before, while Mr. Thornycroft has a bas-relief and Mr. Meteyard a painting dealing with the myth, and the spouse of Orpheus is the subject of a statuette by Mr. Harold Parker.

Mr. Clement W. Jewitt exhibits a statuette entitled 'Music,' and one of the good things among the sculpture is Mr. Jahn's characteristic bust 'The chorister.'

In the way of portraiture Mr. Sargent's portrait of Lady Speyer holding her violin is most suggestive of a strong vitality and, to use an appropriate phrase, of brilliant bravura. Another musician portrayed is the Cavaliere Zaverthal, M.V.O., late bandmaster of the Royal Artillery band, who has been painted by Mr. Trevor Haddon.

Occasional Notes.

In a perfect work of musical art there is no absolute point of repose between the outset and the close. To make an entirely satisfying and complete close is to make what follows superfluous. The perfect management of such things, even in early stages of art, is much more subtle than it looks. A really great master so adjusts the relative degrees of movement and repose that each step has its perfect relation to the context and to the whole. Every discord must have its resolution; but, till the moment of complete repose which brings the work to conclusion, each resolution is only so far complete as to satisfy the mind partially. The problem is so complicated and delicate that it is quite beyond the powers of mere calculation; and its difficulty—combined with hundreds of other artistic problems of similar delicacy—accounts for the great length of time that human instinct has taken to arrive at the status of modern music.

C. HUBERT H. PARRY, in 'The Art of Music.'

The honorary degree of Doctor of Laws (LL.D.)—not that of Doctor of Music, as erroneously stated in our last issue, p. 307—was conferred on Sir Edward Elgar by the Western University of Pennsylvania at Pittsburg on April 13. Amongst others who were similarly honoured on that occasion were Prof. Sir Robert S. Ball, His Excellency Lieut.-General Alfred von Loewenfeld, Adjutant-General of the German Emperor, Sir William Henry Preece, and the Rev. Dr. E. S. Roberts, Master of Gonville and Caius College and Vice-Chancellor of the University of Cambridge.

There is no break between the scenes in Wagner's 'Rheingold,' and in this respect Richard Strauss in his 'Salome' has followed the example of his illustrious predecessor. The idea of continuous music seems to have caught on: it is said, for instance, that the young pianist Miccio Horszowski gives recitals of Beethoven sonatas in a similar manner. London audiences are beginning to understand that applause between the movements of a sonata is unbecoming, and, especially in some of Beethoven's sonatas, most disturbing; but to pass straight on from one sonata to another, and possibly in the case of an unsuitable juxtaposition of keys—as for instance between the 'Adieux' sonata in E flat and the following one in E minor—adding some intermediate chord or chords, is a foolish exaggeration of a design which even Wagner, with all his genius, did not convincingly prove to be a wise one.

Mr. Haydon Hare, organist of the Parish Church, Great Yarmouth, has been appointed chorus-master of the Norwich Musical Festival in succession to Dr. A. H. Mann, who has resigned that office. We hope to give a portrait of Mr. Hare in our July issue, together with a view of Great Yarmouth church and some information in regard to that spacious edifice.

An interesting book, entitled 'El oratorio musical,' has been published at Barcelona. The author, José Rafael Carreras y Bulbena, gives a *résumé* of the oratorio from the 16th century, when Animuccia wrote his *Laudi spirituali*, down to the present time. The names of Italian, German and French composers are fairly familiar; not so, however, those of Spanish nationality—Porsile, Pujol, Masevi, Figueras, Duran, Terradellas, Martinez, Puig, Casellas, Picanol and Andreu; Belgium and England are not forgotten, but in the short notice of the work from which this information has been gathered no names are given for these countries.

The preliminary draft programme of the Gloucester Musical Festival (the 184th meeting of the Three Choirs) has just been issued. The following works, in the order of presentation, are to be performed:

CHORAL: Elijah; The Apostles and The Kingdom (Elgar); Christ in the Wilderness (a new work by Granville Bantock); The love that casteth out fear (Parry); Now shall the grace (Bach); Requiem (Verdi); Emmaus (Brewer); Hymn of Praise, and The Messiah.

INSTRUMENTAL: Symphony in C minor, No. 6 (Glazounov); Organ concerto (Horatio Parker); and Variations on the Chorale St. Antoni (Brahms).

The music to be performed at the opening service and the evening concert at the Shire Hall has not yet been selected, but at the latter a new orchestral work by Dr. F. H. Cowen will be produced. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, will conduct the Festival, which is to take place on September 8, 10, 11, 12 and 13.

The Committee of Management of the Norfolk and Norwich Musical Festival offer a prize of fifty guineas for the best setting of a prize libretto to be performed at the Festival in October, 1908. The judges are Mr. Granville Bantock, Mr. Frederick Delius and Mr. S. Coleridge-Taylor. Full particulars as to the conditions of the competition can be obtained from the Honorary Secretary of the Festival, Mr. Frederic Oddin Taylor, St. Ethelbert's, Norwich.

A festival service is to be held in King's College Chapel, Cambridge, on the afternoon of June 11, when Elgar's oratorio 'The Apostles' will be performed under the direction of Dr. A. H. Mann. A choir of 200 selected voices will co-operate with the London Symphony Orchestra in presenting the work under the most favourable conditions, while the soloists will be Miss Agnes Nicholls, Miss M. Gelland and Mr. Ffrangcon-Davies. Full particulars as to tickets, &c., can be obtained from the honorary secretary, Mr. H. A. Chapman, 5, Trumpington Street, Cambridge.

The London Trio are to be congratulated not only upon the success of another series of chamber concerts, but that they have played all Beethoven's pianoforte trios (except the clarinet trio) in chronological order during the past season. In carrying out so commendable a tribute to the great master, the performers—Madame Amina Goodwin (pianoforte), Signor Simonetti (violin), and Mr. W. E. Whitehouse (violoncello)—have given reverent attention to the minutest detail of ensemble and technique due to these beautiful compositions. The programmes have also included trios by Brahms, Tchaikovsky, Smetana, Vincent d'Indy, Arensky and Rabe, in addition to duets and solos by other composers. The resumption of these enjoyable music-makings in November will be looked forward to with pleasure.

The Worshipful Company of Musicians offer various prizes, under the title 'Cobett Musical Competition No. 2,' for the composition of a short Phantasie in the form of a string trio for violin, violoncello and pianoforte. The first-prize (given by Mr. W. W. Cobett) is of fifty pounds; the second and third prizes (given by Mr. H. L. Sternberg) are of ten pounds each; and some 'Consolation prizes' will be given from a donors' fund provided by members of the Musicians' Company. Full particulars of the competition can be obtained from the Clerk to the Company, T. C. Fenwick, Esq., 16, Berners Street, W.

Mr. Thomas F. Dunhill announces a series of three concerts of chamber music to be given at Queen's (Small) Hall on the evenings of June 7, 14, and 21. According to the prospectus 'the special feature of these concerts will be the performance of British works (by the younger school of composers in particular), which, having been previously given with success, are generally considered worthy of a further hearing.' The experiment, to which we wish all success, will be watched with interest.

The list of works performed by the Municipal Orchestra of Bournemouth during the season 1906-7 again bears testimony to the enterprise and enthusiasm of Mr. Dan Godfrey, the conductor of those excellent concerts. The 'Summary' of the season's operations reads:

Total number of works performed	- - -	238
Works performed for the first time, &c.	- - -	57
Of the new works, British composers supplied	- - -	30
Total works by British composers, old and new	- - -	47

British composers have every reason to be grateful to Mr. Godfrey for the attention he gives to their creations. The following gentlemen personally conducted their own works at Bournemouth: Mr. York Bowen, Mr. T. A. Burton, Mr. A. von Ahn Carse, Mr. G. H. Clutsam, Mr. Edward German, Mr. Percy Godfrey, Dr. J. W. C. Hathaway, Mr. Joseph Holbrooke, Mr. Algernon Lindo, Dr. J. Lyon, Sir A. C. Mackenzie, Mr. Landon Ronald, Sir C. V. Stanford, Mr. Reginald Steggall, Mr. Coleridge-Taylor and Mr. R. H. Walthew.

Canon Sydney Smith and Mr. C. H. Spurgeon were ecclesiastically the poles asunder, but as parson-punsters there was not much to choose between them. An instance of the ready wit of the famous Baptist preacher is recorded by one who knew him intimately. On one occasion the Precentor of the Metropolitan Tabernacle (where there is no organ) was singing tunes in the vestry for Mr. Spurgeon to select from. 'What is the name of that tune?' asked the pastor. Upon being told that it was 'Redhead,' he turned to a red-haired gentleman who was present and said: 'Brother, here is your tune, it is Redhead!' 'No, sir,' said the gentleman, 'you should say golden.' Whereupon Mr. Spurgeon immediately replied: 'Well, if I say golden, I must also say eighteen carats.'

The death of Mr. James Shaw, referred to in another column, recalls a coincidence in connection with the organistship of Hampstead Parish Church which he held for twenty-one years. Immediately on the first appearance of the late Dr. Temple, as Bishop of London, in the pulpit of that church, the choir commenced to sing 'Where high the heavenly Temple stands,' a most appropriate apostrophic utterance, considering the tall form of the Bishop, though the choice of the hymn was purely accidental.

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At the special request of Prof. Georg Schumann the Kaiser has placed at the disposal of the New Bach Society the sum of £400, drawn from the imperial treasury, for the maintenance of Bach's birth-house at Eisenach.

Places bearing the names of orchestral instruments—are any such to be found? Yes: there is Great Hautbois, in Norfolk; Trumpet, near Ledbury; Drum, in Co. Monaghan; Triangle, near Halifax; and on London's northern heights there is Hornsey (Horns in C)!

A country newspaper—we always withhold the name in making these little exposures—in recording an organ recital, says 'the performance was brought to a close with the March in Handel's chorus "Lift up your heads," from the *Messiah*, composed by Guilmant.'

A newspaper published in a cathedral city mentions a tenor singer 'who accompanied that great divan Madame Adelina Patti on her recent American tour.' From the letter point of view 'divan' is not so far incorrect, and certainly not if applied to Tonic Sol-faists, who are devotees of the soh-fah.

A correspondent, writing from a northern suburb, says: 'The following announcement recently appeared on a church notice-board in this district:

Morning. 11 a.m. Subject: CHARITY.

Evening. 6.30 p.m. Subject: HELL
(Musical Service).

At a free lecture on 'The life and works of Charles François Gounod,' given at the branch library of a county borough, the 'programme of illustrative music' terminated with this excerpt:

CHORUS 'Agnes Dei' - (*Messe Solonelle*).
THE COMPANY.

A firm of London music publishers has received a request from a lady for 'a catalogue of their cheap music, both circular and sacred.'

A Cape newspaper in a list of 'New Music just arrived' includes 'Clementi Sonatium.'

Church and Organ Music.

Magnificat in F major
Nunc dimittis unison.

E. Bennett.

Composed in the year 1867 for the Choir of St John's Maddermarket Church,
Norwich.

FACSIMILE OF THE OPENING BARS OF 'BUNNETT IN F' IN THE AUTOGRAPH OF THE COMPOSER.

DR. EDWARD BUNNETT.

Bennett in F! Who has not heard, or heard of, this setting of the *Magnificat* and *Nunc dimittis*? Considering that 365,000 copies have been sold since its first publication, in September, 1869, there is only one answer to this question. And the above number, large as it is, does not include copies of the Tonic Sol-fa notation, or the various collections of anthems, festival books, &c., in which the service has been printed 'by permission.' The origin of 'Bennett in F' will be stated later: in the meantime, some biographical information concerning the composer.

Dr. Edward Bennett was born at Shipdham, Norfolk—a village about eighteen miles from

Norwich—on June 26, 1834. Having lost in his early childhood both parents, he was 'brought up' by his grandfather, a lover of music and a capable violinist. Even at the age of three the boy had such a gift of absolute pitch that he could name any note that was sounded, and when six years old he could play the second violin part in Corelli's sonatas. One of his earliest recollections of the grandeur of music was at the Norwich Musical Festival of 1842, at which Prof. Taylor conducted Spohr's 'Fall of Babylon,' its first performance. On that occasion Master Bennett, then eight years old, stood on the plain outside St. Andrew's Hall eagerly listening to the strains which made their way through the windows of the building.

In 1842 Edward Bunnett became a chorister of Norwich Cathedral under the famous Dr. Zechariah Buck. As he possessed a beautiful voice and was a good reader, he soon attained to the distinction of solo boy; moreover, he speedily gained a reputation as a concert-singer. One of Dr. Bunnett's treasures is the programme of a concert given at Norwich on January 23, 1849, at which he sang the second soprano part of Mendelssohn's 'Lift thine eyes' (*Elijah*) with Jenny Lind and Sainton Dolby—his name, 'Master Bunnett' being sandwiched between that of the Swedish 'Nightingale' and the great English contralto. At this concert Piatti was one of the three violoncellists, Mr. Gaul, father of Mr. A. R. Gaul, played the second trumpet, and Mr. Howlett, Junr., appeared in the word-book as 'Tunist.' On her previous visit to Norwich—in September, 1847—Jenny Lind attended a service in the cathedral, when three choristers—

Even before his voice broke, Master Bunnett officiated at the cathedral organ as deputy for his master, Dr. Buck, to whom he was in due time articled. In 1855, on the expiration of his articles, he entered into partnership with Dr. Buck, a professional arrangement which lasted for twenty-two years, during which time he ably discharged practically the chief duties of cathedral organist. In 1877, on the resignation of Buck, the subject of this sketch naturally thought that he would be appointed organist to the cathedral with which he had been connected for thirty-five years. But this was not to be. The disappointment which he naturally felt was softened by the many expressions of sympathy he received from friends far and near, especially the citizens of Norwich. At a complimentary concert to him, held in St. Andrew's Hall on November 28, 1877, Benedict came specially from London to conduct and to play with Dr. Bunnett Moscheles's 'Hommage à Handel,' arranged for two pianofortes. At a luncheon given by the mayor, Dr. Bunnett was presented with an illuminated address and a purse of gold containing £130, the proceeds of the concert. An equally gratifying event took place in 1895, when Dr. Bunnett celebrated the jubilee of his musical life. On that occasion he was presented with a cheque for £280, subscribed to by the mayor and citizens of Norwich, the county gentry and others.

To return to some incidents in Dr. Bunnett's career. His appointment—which he has just resigned—of organist to the Norfolk and Norwich Musical Festivals began with the meeting of 1872, but his connection with the festival extends back to 1845, when he sang as a chorister, and in some capacity or other he has taken part in every festival since that year. In 1877 he was appointed organist of St. Peter Mancroft Church, Norwich, an office he still holds. Three years later the post of Corporation organist was created for him, the duties of which he continues to discharge with zeal and efficiency. The 'Saturday Popular Concerts,' in which as Corporation organist he plays so important a part, are referred to in the article on 'Norwich and its musical associations' (p. 369). Dr. Bunnett has been in constant request for 'opening' organs in East Anglia, and he has given many recitals in various parts of the kingdom. When the new organ in the cathedral was opened in 1899, he was specially invited by the Dean and Chapter to give two recitals, a pleasant instance of letting bygones be bygones. For twenty-one years, from 1872, he conducted the Norwich Musical Union, and for six years, 1890-96, during the summer months, he directed a series of concerts on Lowestoft pier.

It is just fifty years since Dr. Bunnett took his degree of Bachelor of Music at Cambridge, being the first candidate who passed during the Professorship of Sir Sterndale Bennett; twelve years later (in 1869) he proceeded to the degree of Doctor of Music, on which occasion his 'exercise,' entitled 'Song of Praise,' was performed in Trinity College Chapel, conducted by Prof. Bennett, with the composer at the organ. In 1870 he became a Fellow of the Royal College of Organists: he is now a member of the Council.

Although Dr. Bunnett never saw Mendelssohn, he records an interesting anecdote concerning the composer and his contribution to English church music:

Shortly after the performance of 'Elijah' at Birmingham in 1846, which Mendelssohn conducted, he completed his Te Deum in A. As he was very anxious to fall in with the English style of service, our Precentor of the Cathedral went to town by appointment to meet Mendelssohn, who played over the Te Deum to him. After having made some suggestions the Precentor returned to Norwich, and gave us (I was at that time a



DR. EDWARD BUNNETT.

(Photographed specially for THE MUSICAL TIMES by Mr. A. E. Coe, Norwich.)

E. Bunnett, G. Cartwright and Archibald Mann—sang Spohr's trio 'Jesus, heavenly Master' with 'a purity of expression which moved her to tears.' So great, indeed, was the effect produced upon her by the fresh young voices, that she afterwards told the precentor 'she could never forget the boys' singing,' and 'old Buck,' the organist and masterful trainer of boys' voices, was delighted when she told him that she had 'never heard children sing so well.' One of the greatest treats of Dr. Bunnett's life was when he and his fellow choristers who had sung Spohr's trio, went by invitation to the Palace to repeat it, so that Jenny Lind, then a guest of the Bishop's, might hear it again. Jenny Lind then sat down at the pianoforte and sang some of her Swedish melodies with infinite charm, accompanying herself.

chorister) an account of his visit to Mendelssohn, and the composer's reading and speed of the music, &c. I believe we were the first choir to introduce this service into English cathedrals: it was a very great favourite with us.

In regard to composition there can be placed to Dr. Bunnett's credit the following works:

Manuscript: Adagio, allegro, andante and rondo for pianoforte and orchestra (1863); Sonata for pianoforte and violin (1867); Pianoforte trio (1873), performed by Sainton, Edward Howell and the composer; Serenade and rondo for pianoforte and small orchestra (1874); "Lora," cantata for solo voices, chorus and orchestra (1876), composed expressly for the Musical Union Society and performed by them; Inauguration ode (1878), composed for and performed at the opening of an Art Loan Exhibition for the restoration of St. Peter Mancroft Church; Jubilee ode (1887), composed for and performed at a concert of the Musical Union Society; in addition to his exercises for the degrees of Bachelor and Doctor of Music.

Printed: Church Services, Anthems, Christmas Carols (five sets), Part-songs, and Songs.

At the age of sixteen Dr. Bunnett began the formation of his musical library, which occupies no inconsiderable place in the house—beautifully situated in the Close, with a view of the cathedral—in which he has lived for fifty-two years. He started his collection with a folio copy of the 'Messiah' which he bought for half-a-guinea, a considerable outlay for a chorister. He subsequently purchased a copy of Boyce's Cathedral music, three volumes, original edition, with splendid margins, for the same amount, ten shillings and sixpence! The collection is particularly rich in English periodicals devoted to music, of which there are over 500 bound volumes on the shelves of his music-room.

In reply to a request for the history of his well-known Evening Service in F, Dr. Bunnett says: 'Forty years ago I was choirmaster of St. John's Maddermarket Church in this city (Norwich). It was a mixed choir of ladies and gentlemen. We wanted something better than a chant for the evening Canticles, and at that time there was nothing between a chant and a cathedral service. To supply this want I wrote the service which has become so popular. It was not, however, till two years after I had composed the service that I sent it to Messrs. Novello asking them to purchase the music. Acting upon the opinion of their musical adviser, they returned my manuscript. I then published the Service (at Novello's) on my own account, a course which I have had no cause to regret, as since its publication in September, 1869, 365,000 copies have been sold, and this is exclusive of the Tonic Sol-fa edition, and of those collections of anthems, special service books, &c., for which I have given permission for its insertion.'

Bunnett in F has had many imitators, but this simple setting of the evening canticles still holds the field: it supplied a want, and the man who embraced the opportunity is the veteran and esteemed musician of Norwich, Dr. Edward Bunnett.

ST. PETER MANCROFT CHURCH, NORWICH.

The church of St. Peter Mancroft, of which Dr. Bunnett has been organist for thirty years, is one of the most interesting of the many churches for which Norwich is famous. Originally founded in 1080 by Ralf de Guader, Earl of Norfolk, the present edifice dates from 1430 when it was rebuilt in the Perpendicular style and consecrated in 1455. Its noble tower, 100 feet high, contains a splendid peal of bells second to none in the country, the tenor bell

weighing 43 cwt. In length 196 feet, greatest width 98 feet, the height of the church from the floor to the apex of the roof is 60 feet, and the seating accommodation is for 1,000 worshippers.

On entering the church one cannot help being struck with the fine tower arch, the clerestory windows thirty-four in number, the beautiful open timber roof ornamented with fan groining, and the ancient glass in the East window. Of special interest is the font with its massive cover of 15th century work and the tapestry near it, of the date 1573 and said to be Flemish, formerly the altar piece. The sacristy, east of the altar, is no less interesting, as are also the following:

A fine inlaid table, *temp. Charles I.*, formerly the sounding-board over the pulpit.

A ringers' jug, of Norwich pottery, dated 1749, and holding 36 pints.

Case containing 13th century illuminated manuscript of St. Paul's Epistles with glossary, of great value; and a manuscript copy of the Vulgate, 1340, beautifully written on extremely fine vellum.

A 15th century treasury chest, containing the Church Registers in twenty-one volumes, complete from 1538.

Quaint 16th century Flemish picture of the Resurrection.

A picture of 'The Thorn in the Flesh,' a quaint conception of a toad-like devil piercing St. Paul's leg. This very curious picture, said to be English, is of early 17th century work.

A curious carved alabaster panel of female saints, found by a sexton in the churchyard when digging a grave; said to be part of the original altar-piece.

Portrait of Sir Thomas Browne—one of the three originals that exist—author of *Religio Medici*, and a famous native of Norwich.

The church plate, said to be the finest possessed by any one church in England, consists of seventeen pieces, of which three cups, two covers, and one paten belong to the Tudor period, including the superb Gleane cup, presented to the church in 1633 by Sir Peter Gleane, an eminent Norwich merchant. There is also a small pre-Reformation thistle-shaped cup with cover surmounted by a Roman soldier, the only piece of plate known with the date letter 1543.

An organ was erected in the church in 1707, when the organist's salary was £20. On February 3, 100^o, the Vestry agreed

That the rents of the parish houses (not otherwise appropriated) shall be applied for the payment of the minister's wages and of the organist's wages till another better expedient be found out.

The first recorded organist seems to have been Mr. William Pleasants (or Pleasant), elected in 1708. He died in October, 1717, and is buried under the west arch (tower) of the church. There is a service by him in an old book in the cathedral. He may have been a descendant of Thomas Pleasants, organist of the cathedral from 1670 to 1689. The next organist of St. Peter Mancroft was Humphry Cotton, who became organist of the cathedral in 1721. Later on the post was held by three Beckwiths in succession—Edward, from 1780 to 1794; Dr. John ('Christmas') 1794 to 1809; and his son John Charles, 1809 to 1819. From 1807 to 1819 two Beckwiths in succession held the organistship of the cathedral as well as that of St. Peter Mancroft, in which church they are both buried. Dr. Beckwith, who was an exceedingly able man apart from his musicianship, was the author of an important contribution to the history of the pointed psalter (see THE MUSICAL TIMES of March, 1903, p. 174). Dr. Beckwith was succeeded by Alfred Pettet, who



ST. PETER MANCROFT CHURCH, NORWICH.

(Photograph by Mr. A. E. Coe, Norwich.)

held the office from 1819 till his death in 1837. Pettet compiled 'Original Sacred Music,' a collection of psalms, hymns, and anthems composed expressly for the work by Attwood, Crotch, Goss, Horsley, Wesley and others. To him succeeded a Mr. Critchfield and Mr. James Harcourt; on the resignation of the latter, in 1877, Dr. Bunnett was appointed and still holds the office.

DR. ARMES.

Dr. Philip Armes has just resigned the organistship of Durham Cathedral, to which he was appointed on November 14, 1862. He retires with the title of honorary organist of the cathedral he has served so well for forty-four and a half years, and with the best wishes of his friends for the enjoyment of many years of happiness. Dr. Armes—of whom a biographical sketch appeared in THE MUSICAL TIMES of February, 1900—will continue to discharge the duties of Professor of Music in the University of Durham.

THE DEAN OF WESTMINSTER ON CHURCH MUSIC.

At a festival of South London choirs, held at Southwark Cathedral on May 16, the Dean of Westminster preached an eloquent sermon, in the course of which he said :

English people were lacking in the sense of adoration. It was more difficult to praise than to pray. Prayer sprang to the lips of many a man in his distress who had never thought of praising God at any time. We, in England, had hymns which we ought to recognise to the full, for the Church of England stood for intelligible worship. The Jewish psalm and the ancient Christian hymn were full of praise. Their language was often too lofty for our sluggish souls, but they formed a kind of ladder by which we could climb at least a little way. By adapting their language to ourselves we might gradually attain to a habit of worship. The Church with her service was a school of worship. Moreover, we were reminded that night that we had an aid to adoration in music; for since our service was rendered in our mother tongue we had been at work upon its musical adornment and interpretation. Not content with claiming much of the old traditions, we had distinctly Anglican music.

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We had sought to commend our worship to the simplest mind and to the most highly cultivated. We had not been ashamed of the popular melody, and we had, on the other hand, elaborated our cathedral music—at once stimulating and keeping pace with the modern musical problem, and so we had all experienced the elevating power of a great hymn of praise, and some of us had learned to rise to high levels of adoration. It was to be hoped that those who were responsible for our church music would bear in mind that their first duty was to help men to praise God better, and to inspire them with a sense of corporate worship.

ORGANIST AND FIRE-ENGINE MAN.

Mr. Monk Gould, of Southsea, writes :

Referring to your interesting 'Occasional Note' in the May issue of THE MUSICAL TIMES on Easter Vestry Meetings, and of one held at Rye in 1857, when the late Mr. Charles Thomas was appointed by the churchwardens organist and superintendent of the fire-engines, &c., I think I can throw light on the matter if you will kindly allow me a little space.

The old parish church of Rye—a very interesting and spacious building—has two large side chapels, and in one of these the fire-engines were formerly stored, and placed immediately behind the organ. Mr. Charles Thomas combined with the profession of organist the management of the local gasworks and the business of a tailor, and moreover he was a man of considerable standing and repute in the old borough. The fire-engines being under the control of the churchwardens, they doubtless considered their trusty organist to be a fit and proper person to superintend them.

I knew Mr. Thomas well, and my first organ appointment, as a lad of fourteen, was to succeed him as organist of the church on his resignation in 1872. The organ was an old two-manual instrument by a builder named Eagles. It had G manuals and C pedals. The swell extended only to Tenor C, the remaining notes below being permanently coupled to the Great, the effects sometimes produced when playing on the soft Swell and full Great being startling!

As illustrating the performances of my predecessor, one of my earliest recollections as a small boy may be of interest. The organ-blower performed close to the organ stool, following the words of the hymns, and singing them lustily at the same time. Shortly before the conclusion of the last verse it was his custom to indicate the same to the organist—who, disdaining a hymn-book, had plodded steadily through the tune several times—by remarking in a voice audible enough to be heard all over the church, 'H-amen now!'

ROYAL COLLEGE OF ORGANISTS.

The opening lecture of the extended scheme of lecture-meetings was given by Sir Walter Parratt at Park Hall, Cardiff, on April 25, Sir Frederick Bridge in the chair. The subject was the important one of 'Organ arrangements.' A very large audience assembled to listen to the College President's able address. Its general tone was entirely in the direction of a wise selection of arranged music likely to be effectively rendered by a well-considered presentation on the organ, and set forth by sympathetic tone-colour treatment. Sir Walter played his own illustrations with masterly skill upon the fine organ in the hall.

After the lecture members and friends of the College dined together under the presidency of Mr. G. G. Beale, organist of Llandaff Cathedral, Sir Walter Parratt being received with enthusiasm as the honoured guest of the evening.

The first Annual Report (1907) of the Church Music Society has been issued, from which it appears that 414 members have joined the Society since its foundation on March 20, 1906; of these eleven are life members, 148 subscribing members and 255 acting members. In addition to the publications of the Society, the committee has issued a first list of recommended services, and a first list of recommended anthems, &c., is in course of preparation.

Mr. R. B. Woodward, for nearly forty-seven years organist and choirmaster of St. Helen's Parish Church, Lancashire, has retired from that office, closing his long career there on Sunday evening, April 28.

A very satisfactory rendering of Brahms's 'Requiem' was given in the nave of Canterbury Cathedral on May 2, under the able direction of Dr. Perrin, organist of the cathedral. The soloists were Miss Florence Holderness and Mr. S. Dyson (lay clerk); the orchestra, led by Mr. C. Gunn, numbered about fifty performers and the chorus consisted of about 150 voices; there was a very large congregation. The service music included a new and effective orchestral work entitled 'Overture di Chiesa,' composed by Dr. Perrin; Sullivan's unaccompanied chorus 'O gladsome light' and two excerpts from Haydn's 'Creation' also were performed.

A special musical service was held at Portsmouth Parish Church on the evening of Ascension Day, under the direction of Mr. R. H. Turner, organist of the church, who gave a short organ recital. A special feature of the service was the valuable co-operation of the band of the Portsmouth Division of the Royal Marine Light Infantry, under the conductorship of Lieut. George Miller, M.V.O.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral—Rhapsodie (No. 3) sur des Cantiques Bretons, *Saint-Saëns*.

Mr. Hubert W. Hunt, St. Nicholas Church, Bristol—Fantasia in E, *Wolstenholme*.

Mr. J. Gray, Parish Church, Kirkcaldy—Grand chœur in G, *Salamé*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—March for a church festival, *Best*.

Mr. Clarence Lott, St. Sepulchre's, E.C.—Marche pontificale, *Lemmens*.

Mr. G. E. Arnold, Parish Church, Knaresborough—Fanfare in D, *Lemmens*.

Mr. Charles M. Cowe, Cathedral Church, Dundee—Toccata in A, *Purcell*.

Mr. Fred Sutcliffe, St. Andrew's, Blackley—Choral song and fugue, *S. S. Wesley*.

Mr. Paul Rochard, Holy Trinity, South Shields—Concerto in G minor, *Handel*.

Mr. M. Kingston, Parish Church, Windsor—Allegretto in C, *Capoccia*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, British Columbia—Fantasia in F minor, *Freyer*.

Mr. Henry Riding, Chigwell Church—Andantino, *Davan Wetton*.

Mr. Andrew Freeman, Wesleyan Church, Newbury—Andante commodo in E, *Charles Wesley*, and Larghetto in D, *Samuel Wesley*.

Mr. W. J. Keech, Parish Church, Faversham—Overture in C, *Hollins*.

Mr. Ernest C. Edwards, St. Saviour's Church, Retford—Cantilene in A flat, *Wheeldon*.

Mr. F. J. Livesey, St. Bees Priory Church—Romance in B major, *Rheinberger*.

Mr. James Tomlinson, Public Hall, Preston—Fantasia in D, *Bossi*.

Mr. Thomas J. Crawford, St. Katherine Cree Church, E.C.—Postlude in D, *Smart*.

Mr. Purcell James Mansfield, Wesleyan Church, Paignton—Canzona in B flat, *Wolstenholme*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Fantasia in E minor, *J. Lyon*.

Mr. T. Tertius Noble, St. Olave's, Marygate, York (dedication of the new memorial organ built by Messrs. J. W. Walker & Sons)—Solemn prelude, *T. T. Noble*.

Mr. T. D. Edwards, Rhos Baptist Chapel, Mountain Ash—Grand Chœur, *Salamé*.

Mr. Fountain Meen, St. Michael's, Cornhill—Caprice in B flat, *Guilmant*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Fantasia, *John E. West*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Thomas H. Hill, Parish Church, Cholsey, Berkshire.

Mr. Paul Rochard, Parish Church, Hinckley.

Mr. Alfred C. Toone, St. Mary's Church, West Kensington.

Mr. W. D'Arcy Tournier, Highbury Congregational Church, Birmingham.

Mr. John Collett (Tenor), Manchester Cathedral.

Reviews.

Modern Organ Accompaniment. By A. Madeley Richardson.
[Longmans, Green, & Co.]

No fault can be found with the aim of this book, but much of its subject-matter is, to say the least, unsatisfactory from a devotional point of view. We refer to the extraordinary manner in which Dr. Richardson has treated the tune 'Melcombe,' and set it forth as a model of what may be done to other tunes. This 'ornamentation'—save the mark—consists of repetitions of chords, arpeggios, chromatic little runs, and similar vulgar distortions of a dignified tune that are nothing short of repulsive. If this kind of accompaniment to simple hymns is considered desirable, then reverence will be scattered to the four winds. There is more than one indication that 'Modern organ accompaniment' has been hurriedly written and without due consideration of its effect on organists who do not fully realize the sacredness of their office. The musical examples are far from being correct, and the style is not above reproach. Purged of what we consider its dangerous features and thoroughly revised, this manual might serve some useful purpose, but in its present form there are many pages that are disappointing from more than one point of view. Artistic restraint, not restless excess, is to-day much needed in accompanying the music of divine service.

Six Songs for soprano or tenor (Op. 6). English translations by Felix Mansfeld; music by Johannes Brahms. Edited by Alberto Randegger. [Novello & Co., Ltd.]

As the opus number implies, these half-dozen songs are among the early compositions of Brahms, but they are none the less acceptable on that account. The gem of the set is, perhaps, No. 2, 'Spring' (*Der Frühling*), a delightfully melodious and invigorating strain that is full of charm. This song has some worthy companions, and the collection is one that should find acceptance with amateurs and professional vocalists who can appreciate a good thing. Mr. Randegger has discharged his editorial duties with his well-known aptitude, and Mr. Felix Mansfeld has furnished a singable English text, though the German words also are given for those who prefer the original settings. It is a pity that the names are not given of the two ladies—Louise and Minnie Japha—to whom Brahms dedicated these songs. In this connection it is of interest to know that immediately they were published, Schumann forestalled the composer by presenting the young ladies with a copy of the work, on which he wrote: 'Den Fraulein Japha, zum Andenken an das Weihnachtfest, 1853, als Vorboten des eindringlichen Gebers. R. Schumann'—(To the Misses Japha, in remembrance of the Christmas Festival, 1853, as forerunner of the real giver. R. Schumann.)

BOOKS RECEIVED.

The Wagner Stories. By Filson Young. Pp. xv. + 298; 5s. net. (E. Grant Richards.)

The Art of Counterpoint and its application as a decorative principle. By C. H. Kitson. Pp. viii. + 351; 7s. 6d. net. (Oxford : The Clarendon Press.)

Jamaican Song and Story. Collected by Walter Jekyll. Pp. xxxix. + 288; 10s. 6d. net. (David Nutt, for the Folk-Lore Society.)

L'Oratorio Musicale in Italia. By Guido Pasquetti. Pp. xxiii. + 505. (Firenze : Successori Le Monnier.)

God and Music. By John Harrington Edwards. Pp. 319; 4s. net. (J. M. Dent & Co.)

Strauss' 'Salomé.' A guide to the opera with musical illustrations. By Lawrence Gilman. Pp. 85; 3s. 6d. net. (John Lane.)

The Morris Book. A history of Morris dancing, with a description of eleven dances as performed by the Morris-men of England. By Cecil J. Sharp and Herbert C. Macilwaine. Pp. 80; 2s. 6d. (Novello & Co., Ltd.)

Faust (Gounod), and *Carmen* (Bizet). 'The Great Operas' series, edited by J. Cuthbert Hadden, with coloured illustrations by Byam Shaw. Each 1s. net. (T. C. & E. C. Jack.)

The People's Psalter. Arranged by the Rev. G. H. S. Walpole, D.D. Pp. 299; 3s. 6d. (Elliott Stock.)

ROYAL OPERA.

The grand opera season at Covent Garden commenced on April 30 with 'Das Rheingold,' the succeeding sections of the 'Ring' being given May 1, 3 and 6. A second cycle began on May 8 and terminated on May 14. The performances, given under the conditions that prevail at Bayreuth, were conducted by Dr. Richter. The most memorable feature was the superb rendering of the orchestral portion, which was remarkable for perfect balance of tone, finish, and significant accentuation of the principal *motive*. Several finer exponents of the principal characters have been heard at Covent Garden, but in some instances the impersonations were all that could be desired, notably by Mr. Van Rooy as Wotan in the second cycle of the 'Ring'; Madame Kirkby Lunn as Fricka, Waltraute and Erda, and Mr. Knüpfel as Hunding. Brünnhilde was embodied in both cycles by Madame Gulbranson, who sang and acted in a manner that testified to intimate acquaintance with the part, if with some deficiency in distinction. Madame Fleischer-Edel and Madame Egli were respectively satisfactory exponents of Sieglinde and Gutrune. In the second cycle of the 'Ring,' Siegmund was personated by Mr. Cornelius, a new-comer with fairly musical tenor voice who sang pleasingly. An excellent impression was made by another new-comer, Mr. Bechstein, who accentuated the humorous element in the character of Mime. Mr. Zador was one of the fiercest exponents of Alberich that have been seen in England; Mr. C. Whitehill gave a dignified impersonation of Wotan in the first cycle; Mr. Jörn repeated his intelligent embodiment of Loge, and other members of the cast were Messrs. Stockhausen, Nietan, Krauss and Raboth. The Rhine-maidens' music has never been more beautifully sung than by Madames Agnes Nicholls, Fiebiger and Toll, who, with Madames Gleeson-White, Edna Thornton, G. Lonsdale and Maud Santley, also sang as the Valkyries. Notable advance was shown in the scenic effects and stage management, but the dragon was a poor fighting beast.

In connection with the 'Ring' performances, two interpretations were given, respectively on May 16 and 22, of 'Die Meistersinger,' commencing, for the first time in England, at 5 p.m. In these Mr. Van Rooy repeated his superb embodiment of Hans Sachs, Mr. Jörn sang acceptably as Walther, Miss Hempel gave a vivacious but somewhat ordinary reading of Eva, Mr. Geis was amusing as Beckmesser, Mr. Knüpfel sang splendidly as Pogner, and Mr. Bechstein and Madame Toll appeared respectively as David and Magdalene. Dr. Richter conducted, and again the excellence of ensemble was a memorable feature.

On the third night of the season—May 2—was performed, for the first time in England with German text, Mozart's one-act operetta 'Bastien und Bastienne,' composed in 1768, when he was twelve years of age. The libretto, by Weiskern, is an adaptation of Madame Favart's parody of Rousseau's operetta 'Le Devin du Village,' which for some time after its production enjoyed extraordinary popularity. Mozart's music is as simple as the story, but it is graceful and contains many touches indicative of the master's style, the work herein possessing its chief musical interest. Miss Hempel sang pleasingly as Bastienne, and the other two characters, Bastien, the fickle lover, and Colas, the worldly-wise doctor, were respectively well played by Mr. Nietan and Mr. Zador. Mozart's quaint little work was followed by a revival of Humperdinck's delightful fairy opera 'Hänsel und Gretel,' in which the parts of the children were vivaciously sustained by the Misses Fiebiger and Hempel. Madame Reint was admirable as the Witch, Mr. Zador and Madame Toll did justice to the parts of the father and mother, and the songs of the Dew-man and Sand-man were beautifully sung by Miss Hatchard and Madame Edna Thornton. It should be noted that both the above works were conducted by Mr. Percy Pitt, who also directed the rendering of Nicolai's 'Die Lustigen Weiber von Windsor,' mounted on May 7, the cast consisting of Madames Hempel, Toll and Fiebiger respectively as Mrs. Ford, Mrs. Page, and Sweet Anne Page, and Messrs. Knüpfel, Zador, Raboth, Jörn, Bechstein and Stockhausen respectively as Falstaff, Ford, Page, Fenton, Slender, and Dr. Caius. The reading of the work, with the exception of the part of Mrs. Ford, seemed somewhat heavy to English students of Shakespeare, but it was not without humour and possessed musical excellencies.

Puccini's 'La Bohème' was given, under the conductorship of Mr. Campanini, on May 15. The cast included the first appearances this season of Messrs. Caruso, Scotti, Marcoux and Gilibert, who impersonated the four students, Madame Donald as the consumptive heroine and Miss Zeppilli as the irrepressible Musetta. Mr. Caruso, who was in splendid voice, sang the sentimental music of Rodolfo with a fervour that excited the liveliest enthusiasm of his compatriots. Two nights later he appeared as the casual lieutenant in 'Madama Butterfly,' Miss Destinn making her *entrée* and repeating her intensely pathetic embodiment of Cio-Cio-San. The characters of Sharpless and Suzuki were respectively sustained by Mr. Scotti and Madame Lejeune, the four principal parts thus being played by the same exponents as on the first performance of the work at Covent Garden on July 10, 1905.

Tannhäuser was performed on May 20, when Madame Fleischer-Edel gave an attractive embodiment of Elizabeth. Miss Destinn appeared for the first time here as Venus, giving a reading of the part notable for dignity, and Madame Agnes Nicholls sang delightfully as the Shepherd. Mr. Knoté acted with distinction as *Tannhäuser*, but sang with the hardness of tone of the typical German tenor. Messrs. Knüper and Whitehill respectively appeared as Hermann and Wolfram, and the remainder of the cast consisted of Messrs. Nietan, John Harrison, Frederic Austin and Raboth. Dr. Richter conducted, and secured a very fine ensemble. Madame Melba made her *entrée* as Mimi in 'La Bohème' on May 21, with her customary success. The remainder of the cast was the same as at the previous performance.

London Concerts.

PHILHARMONIC SOCIETY.

A symphonic poem entitled 'Cleopatra' was the first number in the programme of the concert at Queen's Hall on May 16. It is by Mr. G. W. Chadwick, a prominent American composer, of whom Mr. Louis C. Elson in his 'History of American Music' declares that 'he deserves laudation for avoiding the demon of cacophony which has run rampant in some modern music.' If the tone-poem is a fair specimen of his art-work, that praise is well deserved. The title 'Cleopatra' points in the direction of programme-music, but the work can be heard and judged as 'abstract' music, to use a convenient if not very consistent term. Mr. Chadwick, as a pupil of Jadassohn and Rheinberger, did not neglect the study of counterpoint, and in the symphonic poem under notice there are many proofs of his scientific knowledge. The performance under Dr. F. H. Cowen was first-rate.

Mischa Elman played the Beethoven Violin concerto. His faultless technique has almost ceased to cause astonishment, but the breadth, nobility and feeling with which he interprets the music of the great master still remains a wonder. The vocalist was M. Felix Senius, who in 'Un aura amoro' from Mozart's 'Così fan tutte' showed that he possesses a voice of beautiful quality, and that he knows how to use it. He met with a cordial reception and gave an encore. Strauss's 'Don Juan' was given for the first time at these concerts, and the programme ended with Elgar's genial 'Cockaigne' overture.

ROYAL ACADEMY OF MUSIC.

It was a happy thought of the authorities of the Royal Academy of Music to give the students of the operatic class an opportunity of performing Mozart's merry two-act opera 'Così fan tutte,' and the interpretation at the institution on May 17 seemed to be as much enjoyed by the exponents as by a large and appreciative audience. The story turns, it will be remembered, on Don Alfonso's wager with two lovers that their respective sweethearts would prove fickle if submitted to temptation. The two lovers, who accept the wager, were impersonated with dramatic perception by Messrs. Thomas Gibbs and F. Percival Driver, and their respective sweethearts found pleasing exponents in Miss Mary J. Fielding and Miss Josephine Ottlee. No little of

the success of the performance was due to the excellence of Mr. Cecil Pearson's embodiment of the Don, and Miss Isabel H. Rawlings showed a lively sense of humour in the important rôle of the waiting-maid. The music is notable by its appropriateness to the lightness of the subject, and it possesses many touches of characterization that make it an interesting example of the genius of the great master.

LONDON CHORAL SOCIETY.

Considering the dramatic nature and variety of Dr. Saint-Saëns's biblical opera 'Samson and Delilah,' it is strange that the work does not attract larger audiences when presented in concert form, but the fact remains that even when the cast includes leading singers, it fails to draw an audience sufficiently large to fill Queen's Hall. This experience was repeated on May 11 at the performance of the work by the London Choral Society, with Mr. John Coates and Madame Kirkby Lunn in the name parts, and Mr. Thorpe Bates and Mr. Robert Radford personating the other rôles. Madame Kirkby Lunn gave a highly dramatic interpretation of the seductive and energetic Delilah, and Mr. Coates sang with his usual artistic perception as the susceptible Samson. Mr. Arthur Fagge, who conducted, is to be congratulated on the chorus singing, which was distinguished by the proofs of good training if at times it was somewhat lacking in dramatic intensity of expression.

HANDEL SOCIETY.

The chief feature of the concert given on May 14 at Queen's Hall, under the direction of Mr. S. Coleridge-Taylor, was the performance of Mr. R. H. Walther's little-known cantata 'Ode to a nightingale,' a setting of Keats's famous poem. Mr. J. Campbell McInnes rendered the solos expressively, and the choir sang intelligently if at times with lack of crispness. The work was much applauded and the composer called to the platform at the close. The third section of Schumann's 'Faust' was also a commendable choice, for this music is little known, and Dr. Saint-Saëns's fantasia 'Africa,' for pianoforte and orchestra, with Miss Dorothy Moggridge as soloist, provided effective contrast. In addition to Mr. Campbell McInnes, the list of vocalists comprised Madame Le Mar, Miss Edith J. Miller, Mr. Walter Hyde and Mr. Charles Bennett.

MR. JOSEPH HOLBROOKE'S CHAMBER CONCERT.

The merry month of May is not the most propitious time for a chamber concert, but a numerous audience assembled at the Salle Erard on May 9, when Mr. Joseph Holbrooke submitted a selection of modern English music, largely consisting of his own compositions. Prominent among these was the first London performance of his Sextet No. 3 (Op. 33) for pianoforte and strings (or wind instruments). The former combination was presented on this occasion, the composer, at the pianoforte, being assisted by the Norah Clench Chamber Quintet. The sextet consists of three movements, the most important of which is the first, an *Allegro appassionato*, possessing significant themes ingeniously if somewhat diffusely developed. The second number, *Larghetto molto espressione*, is built up with two melodious subjects which are poetically treated, and the *Finale*, a *Rondo*, is remarkably spirited and gay. The work is published and deserves to meet with favour. It was followed by the first performance of three songs, under the collective title of 'Landscapes' (Op. 34), which were tastefully sung by Miss Carrie Crisp, and proved musically.

MADAME LISA LEHMANN'S 'GOLDEN THRESHOLD.'

Considerable interest was attached to the production of a new song-cycle entitled 'The golden threshold,' by Madame Lisa Lehmann, at Queen's Hall on April 29, for rumour had it that the gifted lady had rivalled her previous remarkable production, 'In a Persian garden.' With the exception, however, that the text is Eastern in character, there is little in common between the two works. The libretto, derived from poems by Sarojini Naidu, is laid out for soprano, contralto, tenor, and bass solos, duets and choruses. The artistic value of the music greatly varies. In

some numbers, such as the baritone solo and chorus, 'The royal tombs of Golconda,' Madame Lehmann has reached a high standard of excellence, but for the most part the music, although always well written, is of a superficial and popular character. The solos were beautifully sung by Madame Evangeline Florence, Madame Edna Thornton, Mr. John McCormack and Mr. Charles W. Clark, who were assisted by a choir of 160 voices, chiefly members of the National Sunday League Choir, with Madame Lehmann at the pianoforte and Mr. Herbert Bedford conducting. The second part of the evening was occupied by a concert version of Madame Lehmann's music to the 'Vicar of Wakefield,' sung by Miss Lydia Obree, Edith Clegg, Master Glandon Williams and Messrs. David Bispham, Walter Hyde, Charles Bennett, Claude Goodchild and the above-mentioned choir.

MRS. MARY LAYTON'S CHOIR.

This highly-trained Ladies' Choir gave a concert in the Queen's Hall on April 25, the proceeds of which were promised to the Victorian Hospital for Children. The choral programme was presented in a refined style. Among the most successful items were the short cantata 'Nature and love' (Tchaikovsky), 'Ophelia' (Berlioz), 'The snow' (Elgar), 'Whither' from 'The voyage of Maedlune' (C. V. Stanford), and the setting of the 13th Psalm (Brahms). The soloists were Miss Margaret Layton, Madame Annie Layton, Miss Edith Kingsford, Miss Mabel Todd, Mr. Gregory Hast and Mr. Alfred Layton. The principals sang Stanford's cycle of songs from 'The Princess,' and H. Walford Davies's 'Nursery Rhymes.'

The reappearance in London on May 15 at Steinway Hall of Madame Sophie Menter awoke many recollections, and that her remarkable gifts as a pianist were not forgotten was attested by the large audience that attended her recital. The verve and conviction of her readings, which won for her such distinction in times long past, characterized her playing on this occasion, and enthusiastic applause followed the delicacy and power of her renderings of familiar works and pieces that included Beethoven's 'The Departure, Absence and Return' sonata, and Liszt's 'Soirées de Vienne.'

Miss Marie Novello, a young Welsh pianist, made a very favourable impression at her pianoforte recital on April 30 at Bechstein Hall. If she was rather inclined to over-emphasis and hurry in certain passages, she has an admirable technique and her interpretations were distinguished by brilliancy and warmth of feeling.

The remarkably gifted boy violinist Franz von Vecsey reappeared after an absence of about two years at Queen's Hall on May 4, and by his playing in well-known works showed that he is making most satisfactory progress. Perhaps the most remarkable feature was the volume of tone he produced from his instrument, which it may be remembered characterized his performances on his first appearance in this country. He was supported by the New Symphony Orchestra conducted by Mr. Thomas Beecham.

The clever little lad, Lionel Ovenden, gave a remarkable exhibition of his skill at a concert at Queen's Hall, on May 7, when he was supported by the new Symphony Orchestra, conducted by Mr. Gustav Stephan. On this occasion the boy appeared in the double capacity of a violinist and pianist. As the former he introduced Benjamin Godard's Concerto in G minor, No. 2, a work not previously heard in London. Musically it is not of great value, but the solo part is brilliantly written for the violin, and it afforded Master Ovenden a legitimate medium for the display of his precocious technical skill. It may be added that Mr. Arthur Hervey conducted his tone-poem 'In the East,' and achieved pronounced success.

Mr. and Mrs. Mallinson gave a series of three vocal recitals at Bechstein Hall, respectively on May 2, 6, and 13, on each occasion charming large and appreciative audiences by the poetic and dramatic significance of the songs composed by Mr. Mallinson, and their highly expressive interpretations by his wife.

The Cathie String Quartet gave the first of two chamber concerts at Steinway Hall on May 7, when was produced a new Quartet in D major by Vitezslav Novak, a work of modern character possessing more strenuousness than charm. In direct contrast was Mozart's lovely quartet in D minor, which was interpreted with notable delicacy and sympathy with the music.

Miss Myrtle Elvyn made her first appearance at Bechstein Hall on May 7, and she played again on May 15. On both occasions Miss Elvyn, an American pianist, showed an executive command, intelligence and sweet reasonableness in her interpretations that were very pleasure-giving.

Miss Hilda Wilson brought forward several promising young singers at her pupils' concert on May 8 at Steinway Hall, when she was assisted by Messrs. Lane Wilson and James Davis, and Johann Duys. The most successful of the young people was Miss Lilian Lawe, who sang with much charm.

Of the large number of vocalists who have given recitals during the past month that by Madame Mary Grey at Bechstein Hall on May 10 should not pass unnoticed, for she is an English singer gifted with a soprano voice of peculiarly beautiful quality. Moreover she sang with an intensity of expression and natural charm that captivated her audience.

The Manchester Orpheus Glee Society, on its way to take part at St. Denis in the international competition for choral singing, gave a concert on May 17 at the King's Hall, Holborn. Conducted by Mr. S. Nesbitt, these northern choristers sang an excellent selection of glees and part-songs. Their interpretations were marked by a precision of attack, volume, and beauty of tone that fully sustained the reputation of this Society, and the renderings of MacDowell's 'Dance of Gnomes' and Hegar's 'Phantom host' were thrilling. Vocal solos were contributed by Miss Marion Bailey, and Mr. Durie Pryce played some violin pieces tastefully.

A novelty in the way of recitals was given at Bechstein Hall on May 22, by the first appearance in England of Mr. Sergei Kussewitzky, a virtuoso on the double-bass, and an artist who would seem to carry on the traditions of Domenico Dragonetti, of 18th century fame, and of Giovanni Bottesini, who died in 1889. Mr. Kussewitzky was born in 1874 at Wyschni Wolotschek, Russia, and in 1890 entered the Conservatoire at Moscow with the object of devoting himself to composition; but he was anxious to obtain a scholarship. The only one available being for a double-bass student, he took up that unwieldy instrument, and became so impressed with its capabilities that he devoted himself entirely to its mastery. At his recital in Bechstein Hall he used a double-bass with four strings and of somewhat smaller size than those used in orchestras, but he produced a remarkably rich and sonorous volume of tone, and played with great technical skill, command of expression, and refinement. His selection included two works of his own—a Concerto and a Humoresque, the former fluently written and containing many extremely expressive passages. Mr. Kussewitzky was accompanied by Mr. Fritz Lindemann, an able pianist who played solos by Scarlatti and Schumann with good taste and brilliancy.

Mr. Paul Reimers, who gave a vocal recital on May 24, at Eolian Hall, has a tenor voice of musical quality which is dominated by an emotional and artistic temperament that made his singing of a selection of high-class songs by continental composers most enjoyable. He was assisted by Mr. T. Dettmar Dressel, who contributed violin solos, and by Messrs. Hamilton Hartley and Coenraad v. Bos, who were admirable accompanists.

A 'Grand Empire Concert' was given at Queen's Hall on May 24 under the honorary direction of Dr. Charles Harris, at which Four French Songs of Canada, with accompaniments by Sir Alexander Mackenzie, were performed for the first time in England.

Almighty God, Who by Thy Son Jesus Christ.

ANTHEM FOR VERSE AND CHORUS.

The Collect for St. Peter's Day.

Composed by ORLANDO GIBBONS.
Edited by PHILIP ARMES, Mus.D., OXON.;
Organist of Durham Cathedral.*

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

VERSE. ALTO.

d=92.

Christ didst give to Thy A - pos - tle . . Saint Pe -

ter ma - ny ex - celent gifts, didst give to Thy A - pos -

tle ma - ny ex - celent gifts, ma - ny ex - celent gifts,

* The Editor is responsible for the scoring of this Anthem from seventeenth century voice parts, and an old Organ Book, in Durham Cathedral. He has placed in brackets the vocal passages for which he has had to rely on the Organ Book. Original key, F.

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VERSE. SOPRANO.

And commandedst him ear - nest - ly to feed Thy flock, . . .

cres.

and commandedst him ear - nest - ly to feed Thy flock, to

VERSE. TENOR.

And commandedst him ear - nest - ly to feed . . . Thy flock, . . .

cres.

VERSE. BASS.

And commandedst him ear - nest - ly, ear - - nest - ly to

cres.

FULL. >

. . . to feed Thy flock, to feed Thy . . . flock, and commandedst him earn - est -

FULL. >

feed Thy flock, to . . . feed Thy . . . flock, and commandedst him earn - est -

2nd ALTO. FULL. >

and commandedst him earn - est - ly . . .

FULL. >

. . . to feed . . . Thy . . . flock, and commandedst him earn - est -

FULL. >

feed Thy flock, . . . to feed Thy . . . flock, and commandedst him earn - est -

FULL. >

cres.

ly to feed Thy flock, . . . to feed Thy . . . flock, .

cres.

ly to feed Thy flock; to feed Thy flock, to feed Thy flock, to

cres.

. . . to feed Thy flock, and commandedst him ear - nest - ly

cres.

ly, ear - nest - ly to feed Thy flock, to feed Thy

cres.

ly, ear - nest - ly to feed Thy flock, ear - nest -

. . . to feed Thy flock;

VERSE.

feed Thy flock; Make, we be-seech Thee, make,

VERSE.

to feed Thy flock; Make, we be-seech

flock, Thy flock;

. . . ly to feed Thy flock;

VERSE, p

VERSE.

Make, we be-seech Thee, all Bish - ops and Pas - tors
 we be-seech Thee, all Bish - ops and . . . Pas - tors
 Thee, all Bish - ops and Pas - tors dil - i-gent -

dil - i-gent - ly to preach Thy Word, dil - igent - ly to preach Thy
 dil - igent - ly to preach Thy Word, dil - igent - ly to preach Thy Word,
 - ly to preach Thy ho - ly Word, dil - igent - ly to preach Thy Word,

Word, and the peo - ple o - be - diently to . . . fol - low the same,
 and the peo - ple o - be - diently to fol - low the same,
 and the peo - ple o - be - diently to fol - low the same, to follow the same,
 VERSE.
 that they may re -

ceive, that they may re - ceive, that they may re - ceive the crown of ev - er -

- last-ing glo - - ry, the crown of ev - er - last - ing glo - ry;

FULL.
Make, we be - seech Thee, all Bish - ops and Pas - - tors dil -
FULL.
Make, we be - seech Thee, all Bish - ops and Pas - - - tors
FULL.
Make, we be - seech Thee, make, we be - seech Thee, all Bishops and Pas - tors
FULL.
Make, we be - seech Thee, all Bish - - ops and Pas - - tors
FULL.
Make, we be - seech Thee, all Bish - ops and Pas - - tors

i - gent - ly to preach Thy Word, dil - i - gent - ly to preach Thy Word,
dil - i - gent - ly to preach Thy Word, to preach Thy Word,
dil - i - gent - ly to preach Thy ho - ly Word,
dil - i - gent - ly to preach, to preach Thy ho - ly Word,
dil - i - gent - ly to preach . . . Thy ho - ly Word, and the

and the peo - ple o - be - dient - ly to fol - low the
and the peo - ple o - be - dient - ly to fol - low the
and the peo - ple o - be - dient - ly, o - be - dient - ly to fol - low the
and the peo - ple o - be - dient - ly to fol - low the same, to fol - low the
peo - ple o - be - dient - ly to fol - low the same,

same, that they . . . may re-ceive the crown of ev - er - last - ing glo - ry.

same, that they . . . may re - ceive . . . the crown of ev - er -last - ing

same, that they . . . may re-ceive the crown of ev-er-last - ing glo - ry.

same, that they . . . may re-ceive the crown of ev - er - last - ing glo - ry.

A - - - men, A - - - men, A - - - men.

glo-ry. A - men, A - - - men, A - - - men.

glo-ry. A - - - men, A - - - men, A - - - men.

A - - - men, A - - - men.

A - - - men, A - - - men.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS

OF THE FOLLOWING

EIGHTY-TWO MUSICIANS—PROFESSIONAL AND AMATEUR

HAVE APPEARED IN

THE MUSICAL TIMES

SINCE JULY, 1897.

MADAME ALBANI ...	... ...	March, 1899.	DR. E. J. HOPKINS ...	... ...	Sept., 1897.
LORD ALVERSTONE ...	... ...	June, 1904.	CHARLES JENNENS ...	... ...	Nov., 1902.
PROFESSOR ARMES ...	... ...	Feb., 1900.	DR. JOACHIM ...	... ...	April, 1898.
DR. ARNE ...	... ...	Nov. and Dec., 1891.	PROF. KLINDWORTH ...	... ...	Aug., 1898.
THOMAS ATTWOOD ...	... ...	Dec., 1900.	DR. C. H. LLOYD ...	... ...	June, 1899.
JOAH AND MRS. BATES ...	... ...	Jan., 1905.	MR. EDWARD LLOYD ...	... ...	Jan., 1899.
SIR W. STERNDALE BENNETT		May, June, and Aug., 1903.	DR. MACDOWELL ...	... ...	April, 1904.
DR. JOHN BLOW ...	... ...	Feb., 1902.	WALTER MACFARREN ...	... ...	Jan., 1898.
DR. BOYCE ...	... ...	July, 1901.	SIR ALEXANDER MACKENZIE		June, 1898.
SIR FREDERICK BRIDGE ...		Aug., 1897.	DR. McNAUGHT ...	... ...	March, 1903.
THOMAS BRITTON ...		Aug., 1906.	SIR AUGUST MANNS ...	... ...	March, 1898.
DR. BRODSKY ...	... ...	April, 1903.	SIR GEORGE MARTIN ...	... ...	July, 1897.
DR. BURNETT ...	July, Aug., and Sept., 1904.		DR. THOMAS MUIR ...	... ...	Feb., 1906.
DR. HENRY COWARD ...	... ...	Jan., 1902.	PROF. NIECKS ...	... ...	Sept., 1899.
DR. F. H. COWEN ...	... ...	Nov., 1898.	HERR NIKISCH ...	... ...	Feb., 1905.
J. B. CRAMER ...	... ...	Oct., 1902.	VINCENT NOVELLO	Sept., Oct., and Dec., 1903.	
DR. CROFT ...	... ...	Sept., 1900.	DR. HORATIO PARKER ...	... ...	Sept., 1902.
MISS ADA CROSSLEY ...	... ...	May, 1905.	SIR WALTER PARRATT ...	... ...	July, 1902.
DR. W. H. CUMMINGS ...	... ...	Feb., 1898.	SIR HUBERT PARRY, BART. ...	... ...	July, 1898.
HERR EUGEN D'ALBERT ...	... ...	Nov., 1904.	PROF. PROUT ...	... ...	April, 1899.
DR. FRANK DAMROSCH ...	... ...	Dec., 1904.	MR. ALBERTO RANDEGGER ...	... ...	Oct., 1899.
EDWARD DANNREUTHER ...	... ...	Oct., 1898.	DR. HANS RICHTER ...	... ...	July, 1899.
FERDINAND DAVID ...	... ...	July, 1906.	MR. GEORGE RISELEY ...	... ...	Feb., 1899.
MR. BEN DAVIES ...	... ...	Aug., 1899.	M. EMILE SAURET ...	... ...	Jan., 1900.
MISS FANNY DAVIES ...	... ...	June, 1905.	HENRY SMART ...	... ...	May, 1902.
JOHN DAY ...	... ...	March and April, 1906.	FATHER SMITH ...	... ...	Aug., 1905.
SIR EDWARD ELGAR ...	... ...	Oct., 1900.	SIR JOHN STAINER ...	... ...	May, 1901.
DR. MICHELE ESPOSITO ...	... ...	Nov., 1903.	SIR CHARLES STANFORD ...	... ...	Dec., 1898.
DR. EATON FANING ...	... ...	Aug., 1901.	DR. STEGGALL ...	... ...	July, 1905.
MISS MURIEL FOSTER ...	... ...	March, 1904.	DR. RICHARD STRAUSS ...	... ...	Jan., 1903.
MANUEL GARCIA ...	... ...	April, 1905.	SIR ARTHUR SULLIVAN ...	... ...	Dec., 1900.
MR. EDWARD GERMAN ...	... ...	Jan., 1904.	T. W. TAPHOUSE ...	... ...	Oct., 1904.
MR. ALFRED GIBSON ...	... ...	April, 1900.	MR. FRANKLIN TAYLOR ...	... ...	Dec., 1899.
SIR JOHN GOSS ...	... ...	April and June, 1901.	MR. JOHN THOMAS ...	... ...	Nov., 1899.
DR. MAURICE GREENE ...	... ...	Feb., 1903.	REV. JOHN TROUTBECK ...	... ...	May 1899.
SIR GEORGE GROVE ...	... ...	Oct., 1897.	VERDI ...	... ...	March, 1901.
SIR JOHN HAWKINS ...	... ...	Feb., 1904.	HERR FELIX WEINGARTNER ...	... ...	May, 1904.
MR. GEORGE HENSCHEL ...	... ...	March, 1900.	SAMUEL WESLEY ...	... ...	Aug. and Dec., 1902.
DR. HENRY HILES ...	... ...	July, 1900.	DR. S. S. WESLEY ...	... ...	May, June, and July, 1900.
ALFRED J. HIPKINS	Sept., 1898.	HERR WILHELMJ	June, 1901.
MR. ALFRED HOLLINS	Oct., 1901.	FATHER WILLIS	May, 1898.

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Suburban Concerts.

The Willesden Green Choral Society gave the second concert of the present season at the Hampstead Conservatoire on April 25, when Stanford's 'The Revenge' and Sullivan's 'Golden Legend' were successfully performed. The soloists were Miss Florence Holderness, Miss Jessie King, Mr. Harry Stubbs, Mr. Bantock Pierpoint and Mr. W. P. Rivers (who also played the tubular bells). The chorus and orchestra, led by Mr. H. R. Storr, numbered 130, and Dr. Davan Wetton presided at the organ. The performance was under the direction of Mr. Frederick W. Belchamber.

The Dulwich Philharmonic Society gave the final concert of its eleventh season at the Crystal Palace on April 27, when Mendelssohn's 'Hymn of praise' and Rossini's 'Stabat Mater' were performed. The solo vocalists were Madame Siviter, Miss Winifred Helsby, Miss Carrie James, Mr. Gwilym Richards and Mr. Thorpe Bates. The organist was Mr. C. H. Kemping, and Mr. Arthur Fagge was, as usual, the conductor.

The combined amateur orchestral societies conducted by Mr. Joseph Ivimey gave a concert in the Assembly Rooms, Surbiton, on April 27. Ample evidence was given by the orchestra of the very able training received from their conductor in the excellent performance of Dvorak's 'From the new world' symphony, 'Faschingslüber' from Nicodé's suite (Op. 24) and Moszkowsky's suite 'From foreign parts.' The orchestra also accompanied the young Hungarian violinist Joska Szigeti in Ernst's Concerto in F sharp minor (Op. 23) and the Fantasie Brillante on 'Carmen' by Hubay. Madame Mary Conly was the solo vocalist.

The Harrow Mission Musical Society, Latimer Road, brought its second season to a successful close with a choral and orchestral concert on May 13. The programme included Gade's 'The Erl-king's daughter,' Sullivan's madrigal 'When love and beauty,' and the opening chorus from Macfarren's 'May-day.' The orchestra was led by Mr. Evan W. Pole, and Mr. Petty presided at the organ. The solo-singers were Mrs. Helen Trust, Miss Phyllis Davies, Mr. Gwilym Wigley and Mr. Jack Martin. Mr. Orton Bradley conducted.

The St. James's, Hatcham, Choral Society terminated its season on May 15 at the St. James's Parish Schools with a performance of Gade's 'Erl-king's daughter' and Elgar's 'Banner of St. George.' Under the conductorship of Mr. Sydney Herbert, an excellent rendering of the cantatas was given. Miss Connie Davies, Madame Palmer and Mr. Ernest Hatchett were the solo vocalists.

THE SOUTH-EAST LONDON CHORAL UNION.

The fifth annual festival concert of the South-East London Choral Union was held at the Great Central Hall, Tower Bridge Road, on May 4. The choir of five hundred voices, selected from the evening schools comprised in the Union, was supported by a band of about one hundred performers led by Mr. W. Waghorn. The programme included selections from Handel's 'Samson,' and the Kermesse scene and waltz from Gounod's 'Faust,' which were sung throughout with great spirit and keen attention to the details of rhythmic and tonal expression. The solos in both excerpts were taken with much success by Miss Carrie Tubb, and Mr. Samuel Masters.

The finest effect of the evening perhaps was the singing of the choir in Dudley Buck's part-song 'Hymn to music,' in which their power of dramatic singing and their mastery of the tenderest *pianissimo* effects showed clearly how complete had been their training under their conductors, Mr. A. G. Gibbs and Mr. J. Nettleton-Taylor. In addition to these and other chorals there were solos for Miss Bessie Abelson and the other principals already mentioned. The orchestra performed the three dances from 'Nell Gwyn' (German) and Schubert's 'March Militaire,' and Mr. J. Charlesworth provided a short organ recital. Miss Florence Fryer was at the pianoforte.

Musical Competition Festivals.

YORK.—April 22, 23 and 24.

Chamber music and the playing of stringed instruments generally are strong features of this now long-established festival. The first day's proceedings were given up entirely to this section. There were some first-rate pianoforte trios and string quartets, violin and violoncello solo playing. Miss Willoughby gained the chief violin prize and her trio party was also first in its class. Mrs. Kirk's party gained the string quartet prize. A school string band of thirteen children from the Scarcroft Road School played with excellent effect. Mr. Percy Sharman was the adjudicator. On the second day the children competed. No better instance of the educational results of the competitive movement could be afforded than the experience of York. Dr. McNaught, who adjudicated on this and the following day, warmly extolled the repeated beautiful performances of the choirs that sang.

At the adult competition the Centenary Chapel Ladies (Mr. Rymer) gained a first place by a fine performance of Dr. Vaughan Williams's trio 'Sound sleep,' and the men of the same choir were also equally successful in 'The phantom host' (Hegar), the test-piece in their class. The combined Centenary Choir also won the first place in the Anthem class, the test-piece in which was Bach's 'I wrestle and pray.' The chief contest was for a challenge shield offered to mixed-voice choirs. The test-pieces were Brahms's 'Serenade' and Cornelius's 'Love and youth,' and there was an obligatory sight-reading test. The first place fell to St. Michael-le-Belfrey (Mr. W. J. Green), with 180 marks out of a maximum of 200, the Centenary Choir scoring 178.

The choirs combined to give a short choral concert at which Bach's 'I wrestle and pray' and other pieces were performed with fine effect under the baton of Miss Mary Egerton.

BURY, LANCASHIRE.—April 25, 26 and 27.

This was the second festival held under the auspices of the Bury and District Musical Festival Association. The scheme is a comprehensive one and includes forty-two classes. The numerous entries kept the adjudicators, Dr. McNaught and Mr. R. J. Forbes (who also acted with great efficiency as official accompanist), at work from morning until evening on each day.

There were numerous soloists both vocal and instrumental, and some excellent talent was apparent.

The children's classes were well filled with solo players and singers, but the schools of the district did not send many choral classes into the competition. All the same, the children who had been granted a half-holiday by the local authority came in large numbers as audience. It is hoped that the interest thus excited will do much to induce more school teachers to take a practical interest in the work in the future.

On the open day many excellent choirs were attracted. St. Paul's Choir, Radcliffe (Mr. Howard Morris), was first in one Church and Chapel Choir section, and the New Road Congregational (Mr. George Webb) in another. The last-named choir also won the first place in the female-voice choir class. The Goodshaw Glee Union (Mr. Burrell Peel) was first in the male-voice choir class, and the Salford Select Choir (Mr. Blacow) gained the chief mixed-voice choir prize.

RET福德.—April 29, 30, and May 2.

This festival is promoted with great spirit by Mrs. Herbert Peake, of Bawtry Hall. It focuses much of the musical activity of the district and attracts good audiences composed of all classes of the community. The children's day was very successful. Some of the school-choir singing was of a very high standard. The Retford National School boys gave a charming performance of 'O happy the heart of a child' (Waddington).

At a concert the combined choirs sang 'My own country' (Forrester) and other songs under the direction of Mr. T. Hercy Denman, and Lady Mary Forbes Trefusis distributed the prizes. On the second day the village choirs competed in many sections. Welbeck Abbey, Firbeck, Tuxford,

Babworth, Blyth, Ranskill, were all first-prize winners. A new feature was a folk-song competition, amongst the competitors in which were some very old men who were just able to sing intelligibly. A prize was awarded to Mr. Daniel Garwood for a song entitled 'Down by the green bushes.' At an evening concert the prize-winners sang, and Miss Muriel Gough, Mr. Gervase Elwes and Mr. Pedro de Zulueta sang. Dr. McNaught adjudicated in all classes except the folk-song class, for which the services of Mr. Frank Kidson were enlisted.

On the third day the competitions were open, and Mr. Dan Price adjudicated. The entries were very satisfactory, and some of the performances reached a high standard. The Retford Wesleyans were first in the Church and Chapel Choir class, the Retford Old Amateur Society was first in the female-voice class, the test-piece in which was 'Sound sleep' (Vaughan Williams). Only Mr. Andrews' well-equipped choir tackled Hegar's 'Phantom host' in the male-voice class. The Retford Amateurs (Mr. J. Smith) were decidedly first in the chief choral class, in which the tests were 'The serenade' (Brahms) and 'Love and youth' (Cornelius). The choirs combined under Mr. Dan Price to sing Bach's 'I wrestle and pray.' Mr. Price sang solos, and Miss Georgina Rose also sang.

WENSLEYDALE (YORKS).—May 1 and 2.

The first day was occupied by the children. Not many schools entered, but there were many entries for solo playing and singing. On the day for the seniors there were plenty of vocalists, but the instrumental entries were meagre. In the church choir class, in which the test-piece was 'I will lay me down' (Noble), Bedale parish choir gained the first position, and they were also successful in the part-song class. Mr. T. Tertius Noble adjudicated. Leyburn was first in the female-voice choir class.

MORECAMBE.—May 1, 2, 3 and 4.

This great festival still maintains its premier position notwithstanding the competing festivals with which it is now surrounded. Practically the Morecambe scheme owes its success to Canon Gorton, Rector of Morecambe, and the late Mr. R. G. W. Howson. It says much for its vitality that although Mr. Howson has passed away and Canon Gorton was too unwell to be present, this year's festival still drew the customary crowd of competitors and large audiences from near and far. There were over 3,500 competitors in the thirty-six classes. The first day was devoted to the children and the Girls' Friendly Society choirs. There were thirty-three entries in the class for church choir boys, the test in which was 'O that thou hadst hearkened' (Sullivan). F. M. Bracewell, of Nelson, and Harold Robinson, of Bradford, were bracketed for the first place. In the chief girls' solo section Dorothy de Lacy, of Morecambe, was first. The Challenge Shield for schools was won by the Keighley Utley Council School (Mr. W. H. Whittaker). The concert as usual attracted a very large audience. The programme included maypole dancing and action songs and numerous other items. It was hoped that Dr. Walford Davies' new cantata 'Humpty Dumpty,' which was written for the festival, would be presented, but the copies were not ready in time.

On the second day twenty-one adult local choirs sang in six classes, and eleven vocal quartet parties, two string quartets and one pianoforte trio also competed. The standard of the choral performance was high. Bentham Female-Voice Choir (Mr. J. E. Constantine), Heysham Male-Voice (Mr. S. Morphet), Lancaster Wesleyan Mixed-Voice (Mr. A. Dowthwaite) were prize-winners in their respective classes. The performance of Beethoven's Quartet (Op. 18, No. 1) by Miss Ada Sharp's Keighley String Quartet called forth high praise from Sir Edward Elgar and Mr. Carl Fuchs. In the afternoon a church choir festival was held in St. Lawrence's Church. Thirteen church choirs took part. Mr. G. H. Sutcliffe conducted, Mr. John Coates sang, Mr. Percy W. Smale was at the organ and the Rev. H. Dams, precentor of Carlisle Cathedral, chanted the service. In the evening a miscellaneous concert was given, at which Mr. Plunkett Greene sang twenty-one songs in his customary style and three quartet parties sang selections from Mr. Ernest Walker's 'Five Songs.'

On the third day there was only a concert. The Blackpool Glee and Madrigal Society (Mr. H. Whittaker) and the Manchester Orpheus Society (Mr. W. S. Nesbit) contributed gems from their repertory. Mr. John Coates sang sixteen songs in his best style, and the Brodsky String Quartet from Manchester played two quartets superbly.

The last day was as usual devoted to the open choir and orchestral classes, which are the pride and great attraction of the festival. Seven female-voice, seventeen male-voice, sixteen mixed-voiced choirs, three string orchestras and two full orchestras had entered and nearly all competed. Some of the competitors came from great distances, Sheffield, Nottingham, and the Isle of Man sending choirs. Mrs. Bourne's fine choir from Barrow gained the female-voice choir prize, and Colne Orpheus (Mr. T. Wilkinson) that for the small male-voice choirs. Mr. Poulter's Douglas Choir was first in the small mixed-choir section. There were six entries in the chief male-voice choir section, the test-pieces for which were :

From the sea	E. A. MacDowell
Vea, cast me from heights of the mountain	E. Elgar
The Desert March	F. Heger
The splendidly equipped and finely trained Habergham Choir (Mr. A. Hitchon) gained the coveted distinction of the first place, and the Manchester Orpheus (Mr. Nesbit) and the Southport Vocal Union (Mr. J. C. Clarke) tied for the second place. In the Challenge Shield class the tests were :	
Madrigal	(a) Arise, awake . . . Thomas Morley
Part-song	(b) Evening Scene . . . Elgar
Part-song	(c) Let me the canakin clink . . . J. B. McEwen
Part-song	(d) The Tempest . . . Cornelius

The competing choirs sang in the following order:

Blackpool Glee and Madrigal Society (290).	Mr. H. Whittaker.
Nottingham Glee and Madrigal Society	Mr. C. E. Riley,
Barrow Madrigal Society (100)	Mrs. Bourne.
Lancaster—Mr. Aldous' Choir	Mr. W. J. Aldous,
Burnley Co-operative Vocal Union (299)	Mr. D. Duxbury.
Morecambe Madrigal Society	Mr. P. W. de C. Simale,
Isle of Man Choir (301).	Mr. J. D. Looney.

The marks (maximum 320) for the first four choirs as given above show how very closely they were matched in ability. "Evening Scene" made the deepest impression, and "The Tempest" was also a strikingly effective piece. Colne (Mr. T. L. Wildman) gained the prize for stringed orchestras, the test for which was a suite for strings by Victor Herbert, and for full orchestras, the test for which was Humperdinck's overture to "Hansel and Gretel." Both Colne and Nelson (Mr. C. Townsley) gave fine performances of the latter work.

At the final adjudication Sir Edward Elgar renewed his comparison of the musical life of London with that of the North. There was too much music paid for, and too little home made in the metropolis. Besides Sir Edward Elgar, the adjudicators were Dr. W. G. McNaught, Dr. H. Walford Davies, Mr. Carl Fuchs and Mr. C. H. Fogg (who was also the official accompanist). The arrangements were as usual complete and highly satisfactory.

KESWICK.—May 2.

This festival usefully stimulates the various small musical organizations in the district. The classes include solo singing and playing and choirs of all kinds. The Above-Derwent folk gained three prizes, Keswick Wesleyan gained two, and the Crosthwaite Wesleyans one. Botcherly and Keswick School gained another prize against five other competitors. Mr. Sydney H. Nicholson, of Carlisle Cathedral, was the adjudicator.

FARNHAM (SURREY).—May 6 and 22.

This festival appeals to only a limited countryside area, but notwithstanding this fact it attracts a considerable following. On May 6 the children competed in eight sections. The prize in each section consisted of a challenge banner. The Farnham West Street Girls' School (Miss Brading) gained a banner for a delightful performance of 'Garden fancies' (Ethel Boyce), and the Girls' Grammar School (Mr. B. F. Ramsey) gained three banners in other sections. The West Street Council School gained the first place for a performance of selections from 'A Garland of song' (Book 167, Novello's School Songs), and in the village schools section, Bisley Farm (Mr. J. Ashcroft), Shaftesbury School (Mr. W. S. Patey), and Kingsley (Miss Susan Lushington) won banners. Mr. Morton Latham

acted as conductor. At the concert given by the combined choirs and prize-winners a small band assisted. An interesting item was an arrangement *à la* Bach, by Mr. Latham, of the hymn tune 'Jesus shall reign,' with contrapuntal interludes for the orchestra between the lines.

On May 22 the adult choirs from the villages and small towns competed. There were forty entries in nine classes. Tilford was successful in two classes; Kingsley also in two classes; Farnham and Alton also took first-prizes. The string quartets gave good performances of Mozart's Quartet in C, and Camberley won the first place. Sight-singing was a satisfactory feature. Dr. McNaught adjudicated on both dates. At the evening concert the choirs combined under Mr. Morton Latham to perform Part II. of 'St. Paul,' Somervell's 'Charge of the Light Brigade,' and Charles Watson's choral ballad 'Martin Sperling,' with orchestra. Mr. Montgomery was the soloist.

DONCASTER INTERCOUNTY COMPETITIONS.—May 7.

A new development of the competition festival movement was commenced on this occasion. The promoters of the festivals held at York, Retford, Brigg, Pontefract and neighbouring centres combined to send their prize choirs to a common centre. Fifteen village choirs and twelve town choirs competed in various forms. In all there were sixty-three entries. A busy day's work was thus provided for Dr. H. Walford Davies, who adjudicated. The chief village choir prize, a challenge cup, went to Rampton (North Notts), and another cup for the towns went to Mr. Rymer's fine Centenary Chapel Choir (York). The Retford and York ladies tied for the first place in the female-voice class for towns, and in the similar class for villages, Rampton was the winner. Wykeham, under the Rev. L. Hunt, gained the village male-voice prize. York Centenary and Mr. Brameld's male-voice choirs were bracketed first in the towns class. The test-piece in this class was Hegar's 'Phantom host.' At the evening concert the town choirs combined to sing under the direction of Mr. Thomas Brameld, and the village choirs under Dr. Walford Davies. The festival was considered to be a great success.

WEYBRIDGE, WEST SURREY.—May 7 and 8.

This was the third festival held for this district. The prime promoter is Miss Christian Egerton. The entries on this occasion were more numerous than before, and the performances were generally on a high level. About 400 children took part in the proceedings of the first day. The junior classes displayed good tone, but were not always well in tune.

On the second day choral societies competed. Esher (Mr. Lewis Thomas) gained several prizes, and Weybridge and Mr. Ernest Read's Guildford Ladies' Choir were also successful in other classes. A good deal is made of the concert music by the combined choirs at this festival. It was evident, however, that the three works set down for practice, viz., the motet 'I wrestle and pray' (Bach), the 'Ode to Music' (Parry) and 'The Charge of the Light Brigade' (Somervell) had in addition to the competition tests over-weighted some of the choirs. The motet and the ode were, however, very well done. A strong orchestra assisted, and Mr. Joseph Ivimey and Dr. McNaught conducted. The Princess Alexander of Teck distributed the prizes. There were good audiences throughout.

WITHEM, ESSEX.—May 11.

This is a countryside festival appealing mainly to small villages in the neighbourhood of Witham, a small and pleasant town, proud of a history dating back to the time of Queen Boadicea. The festival was established last year chiefly by the exertions of Mr. F. C. Bramwell. So far it has succeeded in attracting and vitalizing a number of small choral organizations, and it has proved the capacity and enthusiasm of some hundreds of singers. The local gentry do not as yet give the scheme sufficient financial support. But in view of the undoubtedly social utility of the scheme, it is hard to believe that such support will not in the future be forthcoming.

Ten places sent choirs to compete in eight classes. In all there were thirty-five entries. The singing generally exhibited a decided advance upon the standard of the previous year. The following choirs were among the most

successful: Excelsior Singing Club, Chelmsford (Mrs. T. H. Waller), Birch (Rev. E. P. Luard), Cressing (Rev. C. H. Bond), Witham (Mrs. Hugh Bawtree), Terling (Lady Rayleigh). An important feature was the performance of Bach's cantata 'Ein' feste Burg' by the combined choirs, with Mrs. Montgomery, Mrs. George Swinton, Mr. Spencer Thomas and Mr. T. Campbell McInnes as principals. In this fine work the chorus greatly distinguished themselves. The fluency of the execution proved that the cantata had been conscientiously studied, although the music was not included in the competition tests. Dr. McNaught adjudicated and conducted. Miss Lycett Mathews was a highly efficient pianoforte accompanist, both at the competitions and the concert.

PONTEFRACT.—May 14, 15 and 16.

This festival is managed with great spirit, and has enlisted the support of the local gentry and the forces that work for popular musical progress. Mr. F. S. Hatchard is the very active president. The children were catered for on the first day, and were able to interest a large audience in their generally good performances.

On the second day the village folk competed. Six villages sent six mixed-voice choirs, four men's-voice, and four female-voice choirs, besides soloists, quartets and trios. There were in all thirty-six entries in thirteen classes. Monk Fryston (Mr. D. Morris) was first in the female-voice choir (test, Dr. Walford Davies's 'The shepherd'). Westbridge was first in the part-song class (test, Stanford's 'Sweet love, for me') as well as in the madrigal class (test, Benet's 'Flow, O my tears'). The choirs, conducted by Rev. Daly Atkinson, combined to give Sterndale Bennett's 'May Queen' with orchestral accompaniment, the solos being taken by the prize-winners.

On the third day the competitions were open. Thirty-one solo singers, three quartet parties, two church choirs, four male-voice choirs, five female-voice choirs, and only one mixed-voice choir competed. The Pontefract Male-Voice Society and the female-voice choir of the same organization gave first-rate performances of the test-pieces under Mr. Walker, and gained the first place in both classes. The Brotherton Society (Mr. J. Lightowler) distinguished itself greatly in the novice class. At a prize-winners' concert given in the evening Dr. McNaught, who adjudicated during the three days, gave a short demonstration in choir-training.

BUTON, NORTH DERBYSHIRE.—May 15 and 16.

This is a new festival, and in view of this fact the results were most encouraging. Nearly 1,200 competitors took part in the twenty-two classes. The Duke of Devonshire gave his support as president, and many influential residents showed their interest in the scheme. The fine hall of the Pavilion of the Buxton Gardens was made available. The following are some of the chief results:

Male-voice choirs (open). Test: 'I give my heart' (Bishop).—1. Pye Hill and District Male-voice Choir, Jacksdale; 2. Oldham House Male-voice Choir, Matlock.

Mixed-voice choirs (open). Tests: 'Weary wind' (Elgar) and 'Song of the Vikings' (Fanring).—1. Matlock Primitive Methodist Prize Choir; 2. Nottingham Part-Song Choir. Mr. Alfred R. Gaul adjudicated.

NORTHALLERTON (SWALEDALE).—May 15 and 16.

This was the eighth Tournament of Song held in this Yorkshire dale. There were plenty of entries to keep Mr. T. Tertius Noble, the adjudicator, busy for the two days. The classes included pianoforte and violin playing and solo singing.

Soloists were a feature of the senior competitions. There were not many entries in some of the choral classes, and for the challenge shield class no choir came forward. Aske Chapel Choir gained an award, and Northallerton Musical Society was first in the part-song class. Six female choirs sang Walford Davies's 'The shepherd,' the prize falling to the Thirsk Society. The Northallerton orchestral class gained one more mark than the Richmond orchestral class. Mr. Arthur Wilson adjudicated in the instrumental classes. At an evening concert 'The Banner of St. George' (Elgar) was the chief item. Mr. C. Clarke conducted.

A report of the Hertfordshire and North Middlesex competitions, held at the Alexandra Palace on May 23-25, will appear in the July issue.

MUSIC IN BIRMINGHAM. (FROM OUR OWN CORRESPONDENT.)

The pupil teachers of the Birmingham central classes gave in the Lecture Theatre of the Midland Institute on April 25 and 26, remarkable performances of Euripides' 'Alcestis' in English verse with complete choral lyrics, impressively set to music by Mr. Henry Gadsby. The choir was represented by fifteen young ladies, who were grouped on the steps leading to the palace of Admetus at Pheræ, executing their evolutions round an altar whilst they sang. The voices sounded sweet and mellow, nor was there a hitch in ensemble or note proficiency, which meant a great deal, considering the choir had to commit to memory nearly three hundred lines in addition to the music. The accompaniments were ably given on the organ by Mr. Raybould, admirably supporting the voices. The whole tragedy was enacted by ladies, all the players and the choir being pupil-teachers of the central classes. The choir-trainer was Miss Holmes, the stage manager Miss Harlow, the whole production being under the direction and management of Miss Bowler, the superintendent of the central classes.

The Handsworth Amateur Orchestral Society, which is making steady progress under the training and conductorship of Mr. J. C. Hock, the well-known violoncellist, gave an interesting concert in the Lecture Theatre of the Midland Institute on April 24. Prominence in the programme was given to Sibelius's symphonic poem 'En Saga,' a remarkably original composition, which, considering its great difficulties, was ably interpreted. Another novelty proved Ropartz's 'La Derobée' from the suite 'Scènes Bretonnes,' and our local clever young pianist, Miss Ethel M. Thomas, gave a brilliant rendering of Grieg's Concerto. The vocalist was Mr. William Bennett, one of our foremost baritones.

A pianoforte recital of considerable artistic merit was given in the Masonic Hall on April 30 by Miss Kathleen Bruckshaw, a pupil of Stavenhagen and Busoni. Equipped with a flawless technique and gifted with an excellent touch and memory, Miss Bruckshaw is entitled to rank as one of our foremost pianists. She has only lately settled here as a teacher and performer.

The local musical season is practically at an end, and with the exception of a three weeks' season of promenade concerts at the Theatre Royal, commencing on May 27, and a series of vocal and instrumental concerts to be given at the Edgbaston Botanical Gardens, under the direction of Mr. Oscar Pollack, there will be little music in Birmingham until the autumn season.

MUSIC IN BRISTOL AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

The second annual concert of the Clifton Male-Voice Choir was held on May 2 in Christ Church Parish Hall, and there was a crowded attendance. Under the direction of Mr. Walter P. Price, interesting part-music was ably rendered. In addition to the efforts of the choir there were songs by Madame Eva Hartshorne, Miss Ada Bennett and Mr. Alfred W. Bishop, with pianoforte pieces contributed by Miss Kathleen Abbott—who also acted as accompanist—and violin compositions played by Mr. Arthur Lucas.

Bristol Choral Society gave its last concert for the season on May 4, and there was a large audience at Colston Hall on the occasion. The programme was devoted to selections from two of Wagner's operas, the prelude and the third act of 'Lohengrin' and the overture and third act of 'Tannhäuser' being given in a manner that evoked much applause. There was a choir of 470 voices and a band of sixty, with Mr. A. W. Payne leader. Miss Agnes Nicholls, Miss Eveline Gerrish (a member of the Society), Mr. Wilson Pembroke and Mr. Arthur Winckworth were the soloists, and Mr. George Kiseley conducted with his usual ability.

At Redland Park Hall, on May 7, a concert was given by the choir of the Bristol Free Church Girls' Guild, and the audience appreciated fully a performance of Mr. J. L. Rieckel's cantata 'The Gitana,' the composer accompanying at the pianoforte.

The spacious hall of the Bristol Grammar School was fairly filled on May 11 when Mr. C. W. Stear, organist at the Church of the Holy Nativity and director of music at the school, gave a recital upon the organ, his performance being much admired. At intervals Mr. Ernest Lane played violin solos and Miss Ada Bennett (contralto) sang acceptably.

St. John's Choral Society, whose conductor is Mr. A. Ernest Hill, organist of St. John's Church, Redland, on May 14 gave a concert version of Wallace's 'Maritana.' There was a choir of seventy voices and an orchestra led by Mr. Harold Bernard, with Mr. A. E. Oaten at the organ and Mr. Alfred Ireland at the pianoforte. Local amateurs sang the music of the different characters in the opera in a highly creditable manner, and the work was listened to with pleasure by a numerous audience, the Parish Hall, where the performance was held, being crowded.

Commencing on May 13, a series of choral festivals has been held, under the auspices of the Chew Decanal Choral Association, in the churches of some Somerset parishes in the neighbourhood of Bristol. The Association, formed many years ago, includes over twenty church choirs, and has been the means of effecting material improvement in singing throughout the churches of the Chew deanery. Mr. J. W. Lawson, until recently organist of St. Mary Redcliff Church, Bristol, has trained the choirs.

A performance by the Bristol and Clifton Orchestral Society, on May 15, at Redland Park Hall, was well attended. Mr. Edward Pavey conducted a band of nearly sixty performers, Mr. Ernest Lane being the leader. The principal works given were a Violoncello concerto by Saint-Saëns (Miss Nellie Pavey, soloist), and a Harp concerto by Wilm (Miss Lilian Hawkins, soloist). Miss Taudevain was the vocalist.

The Weston-super-Mare Philharmonic Society, on May 16, at Knightstone Pavilion, under the direction of Mr. Edward Cook, of Bristol, gave Sullivan's 'Golden Legend' and Stanford's 'The Revenge.' There was an efficient orchestra, chiefly Bristol players, with Mr. F. S. Gardner the leader. An excellent rendering of each work was afforded, and the audience manifested great appreciation of the performance. The soloists in the 'Golden Legend' were Miss Edith Evans, Miss May Peters, Mr. Alfred Heather and Mr. Charles Tree.

MUSIC IN DOVER.

The third Triennial Musical Festival was held in the Town Hall on April 30 and May 1, the first evening being occupied with Mendelssohn's 'Elijah,' conducted by Mr. H. J. Taylor, while at the second concert a miscellaneous programme was provided. This included Sir Frederick Bridge's choral ballad 'The forging of the anchor,' and the following works composed for the occasion: Three short choruses for female voices with orchestral accompaniment, by E. J. Bellerby; part-songs, 'Sleep' and 'Let the bells ring,' by J. W. Hathaway; choral ballad 'Pan's pipes' by H. C. Perrin; concert-overture for orchestra and organ, by H. J. Taylor; and Spanish Suite for chorus and orchestra, by Percy Godfrey. Each of these works, as also Sir F. Bridge's ballad, was conducted by its composer.

The Dover Choral Union was responsible for the choral work and sang throughout with excellent tone, attack and spirit, and the members of the orchestra deserve much credit for their very efficient service. The solo vocalists were Madame Emily Squire, Miss Esther Franklin, Mr. Alfred Heather and Mr. Charles Tree. At the conclusion of the second concert a presentation of a handsome gold watch was made to Mr. H. J. Taylor on behalf of the members of the Dover Choral Union and the Orchestral Society.

The Wingham and District Choral Society gave its last concert of the season on April 24. Elgar's 'Banner of St. George' and a miscellaneous selection, including Haydn's Symphony No. 4 in D, and Mendelssohn's 'Wedding march,' were performed. Masters Dunster and Coombs, Miss E. M. Leicester and Mr. H. Lake were the solo vocalists, and Mr. Alexander Reid, of Canterbury, conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

With its concert of April 23, the most important of our amateur orchestral associations, the Beethoven Society, under the honorary conductorship of Mr. E. Gordon Cockrell, discharged the duty of turning the key on the exit door of our season of music. The programme contained Schubert's Symphony No. 2, in B flat; an Andante religioso by Xaver Scharwenka, arranged from a pianoforte sonata; Grieg's orchestrated *Lyrische Suite* (Op. 54); and the overture to Reissiger's *Felsenmühle*. The band missed excellence only in a slight want of finish. Miss Edith Craven, a student of the Royal Manchester College of Music, exhibited quite virtuous skill in Mendelssohn's Violin concerto, and Miss Tessie Kelly was the vocalist.

At the annual meeting of the guarantors of the Hallé Concerts Society, the chairman, Mr. E. J. Broadfield, announced that special notice would be taken of the circumstance that next year completed the jubilee of the Concerts. The balance-sheet for the season past showed that the receipts have been £12,400, but that there was a small deficit of £112. In paying an earnest compliment to his old friend, Sir Charles Hallé, the founder of the Concerts, the chairman said :

This has been a memorable half-century for music in Manchester, a period, in fact, of artistic evolution, during which the people of Manchester have learned to know and take delight in music of a kind of which, save a favoured few, they had been previously entirely ignorant. Symphonies were indeed heard at the Concert Hall by an orchestra which was the despair of Mr. Charles Hallé when he first came to Manchester; but even in that exclusive place they were voted inflictions by many among the chattering crowd before whom they were performed; and Mr. Hallé himself was obliged, in compiling the early programmes of his concerts, to accommodate himself to the requirements of the time by performing, with his orchestra of sixty, such things as orchestral selections from operas and instrumental arrangements of old English ballads, and so on. But Sir Charles Hallé educated our community. Unaided by civic funds he gave us for forty years concerts not surpassed in character and quality by those of Continental cities endowed by State or municipal grants. To him, indeed, is due the honour of having made Manchester a musical city, willing and ready to encourage the cultivation of the highest forms of musical art, and of having made it possible for the Society which is honoured by his name to make still further advances, and to secure for the city of his adoption the devoted services of the greatest living conductor as his successor.

The Gentlemen's Concerts are still, it is true, exclusive; but, under the influence of Sir Charles Hallé, whose place is now filled by Dr. Richter, they have become interesting and worthy features of our musical life. Established more than one hundred and fifty years ago, they continue to flourish greatly, as the report of the honorary directors to the meeting of the subscribers on May 13 testifies.

The Brodsky Quartet concerts have this season contributed the sum of £130 to the sustentation fund of the Royal Manchester College of Music.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Durham Musical Society gave its final concert of the season on April 24. The choral items consisted of Mendelssohn's *'Christus'*, Parry's *'Blest pair of Sirens'* and several part-songs, while the orchestral numbers were the first movement of Haydn's Symphony in D and Elgar's *Minuet in C*. It is probable that this organization will be converted into a Cathedral Choral Society which will devote itself to giving oratorios and other sacred works in the Cathedral.

On May 1 Mr. Kilburn conducted the closing concert of the Auckland Musical Society. The choir sang the 'Summer' and 'Winter' sections of Haydn's *'Seasons'* and

Edmund Sach's *'King Cups.'* Mr. Webster Millar and Mr. Herbert Brown gave a portion of Bach's cantata *'Iphöbus and Pan'*, Miss Gertrude Walton ably sang an aria of Mozart's, and the orchestra played the *Rondo Finale* from Brahms's Serenade (Op. 11) and the *Allegro* from Mendelssohn's *'Italian'* Symphony.

The Spennymoor Choral Society, under the direction of Canon Hughes, performed Handel's *'Samson'* on May 2. The soloists were Miss Gertrude Walton and Messrs. W. Jackson, G. C. Cradock and W. Peacock.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two interesting concerts were given by the Norwich Philharmonic Society in conjunction with the Norwich Choral Society, under the conductorship of Dr. Bates, at St. Andrew's Hall on May 2. At the first concert *'The Dream of Gerontius'* was performed, the principals being Miss Alice Lakin, Mr. Gervase Elwes and Mr. Frederic Austin. The semi-chorus consisted of the Norwich Cathedral Choir. The concert attracted a large audience and, having regard to the difficult nature of the work, met with no small degree of success. At the evening concert the chief work was Coleridge-Taylor's *'Hiawatha's Wedding-feast'*, in which both choir and orchestra distinguished themselves. Mr. Gervase Elwes contributed three songs by Henschel, Roger Quilter and Maude Valérie White, and the band Haydn's *'Oxford'* Symphony.

Dr. A. H. Mann has recently resigned his position as chorus-master to the Triennial Musical Festivals, greatly to the regret of all concerned. Dr. Mann has been associated with the Festivals since the year 1900, and is succeeded in the post by Mr. Haydon Hare, organist of Great Yarmouth Parish Church and conductor of the Yarmouth Musical Society, and for twelve years past the trainer of the Yarmouth contingent of the Festival chorus. Mr. Richard Lowne, organist of St. Mary's Baptist Church, Norwich, has been appointed assistant chorus-master and accompanist. The rehearsals for the 1908 Festival are now in full swing, and Mr. Henry J. Wood has been down several times to Norwich for the purpose of conducting the practices. The Saturday popular concerts at St. Andrew's Hall have now concluded for the season. Dr. Bunnett has spared neither time nor trouble as director of these concerts. The attendance during the past season has reached upwards of 19,000 persons, and the programmes have been well varied.

Mr. Lemare gave a very interesting organ recital at Norwich Cathedral on Whit Monday, the programme including three Morceaux by the executant, and pieces by Bach, Wagner, Guilmant, Saint-Saëns and Mozart. Miss Lefroy sang *'My heart ever faithful'* (Bach). The cathedral was crowded.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Among recent events the concert given by the students of the University College on April 23, under Professor Henderson's direction, is specially worthy of notice on account of the excellence of the voices—the tone of the tenor section being particularly fine—and the careful attention to detail in performance. The chief feature of the programme was Stanford's *'Revenge'*, which was efficiently rendered by the students, supported by a small orchestra of about forty instruments. Solos were contributed by Miss Ivy Waterhouse, Miss Lizzie Smith and Mr. J. H. Bamford, and valuable aid was rendered at the organ by Mr. E. Smeeton.

On April 25 a concert was given by the members of the Evening Schools Choral Union, assisted by the Evening School Orchestra, under the direction of Mr. Arthur Richards. Gade's *'Erl King'* was the *pice de résistance*, the solos being sung by Miss Grace Parr, Miss Farnsworth and Mr. Morris. Both orchestra and chorus came through this first appearance with excellent results, and all concerned are to be congratulated.

A new cantata, *'Jacob'*, was produced at Tennyson Street Chapel on April 28. The work is the composition of

Mr. John Cullen, whose 'Awakening' was given by the Sacred Harmonic Society a year ago. The solos were undertaken by Miss Gertrude Crisp, Mr. W. H. Cooper and Mr. Claude Stevenson.

On May 10 a lecture on the 'Development of Choral Music' was given in the University Lecture Hall by Mr. Allen Gill. The subject was treated from its earliest stages to the period of the Madrigal. The illustrations included 'Sumer is i' cumen in,' 'Matona, lovely maiden,' 'Down in flowery vale,' and selections from Palestrina's Masses.

MUSIC IN READING.

A two-days' festival was held in the Town Hall on April 23 and 24, by the Reading Philharmonic Society and the Reading Orpheus combined, to celebrate the forty-fifth year of the existence of the former Society and the twenty-fifth year of the latter. On the first-named date Sullivan's 'Golden legend' was performed with Miss Gleeson-White, Miss Mabel Braine, Messrs. William Green and Charles Knowles as soloists, and Dr. F. J. Read as conductor. On the following day Parry's 'De profundis' and Stanford's 'Elegiac ode' were given, each work conducted by its composer. The solo vocalists in these works were Miss Agnes Nicholls and Mr. Frederic Austin, both artists singing with much refinement and sympathy. Bach's motet 'Now shall the grace' and Beethoven's Violin concerto (solo, Mr. Zacharewitsch) were also included in the programme, a specially interesting feature of which was a Concertstück in D for organ and orchestra, written by Dr. F. J. Read, the solo part played by Sir Walter Parratt, and which created much interest. Mr. Zacharewitsch was also heard in the evening concert in Max Bruch's Violin concerto in G minor, other features being Saint-Saëns's Symphonic poem 'Phaeton' and Stanford's 'Songs of the Sea,' the last-named sung by Mr. Plunket Greene.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Following the recent successful performance of 'The Apostles,' under Mr. Henry J. Wood's direction, the Sheffield Amateur Musical Society gave an interesting concert on May 7, when the assistant conductor, Mr. J. A. Rodgers, had under his baton a chorus and orchestra numbering 300 performers. On this occasion a sacred work, Parry's 'Job,' was included in the programme. No better justification of the revival of this noble composition could have been found than the impressive way in which it was sung and played, and the engrossed attention with which it was followed by the crowded audience. The choir, who had intimately realized the spirit of the oratorio, sang with breadth and splendidly rich and sonorous tone. The glory of the choir is its luscious *mezzo-piano* tone and the excellent vocal quality in all grades of expression. In Elgar's 'The Black Knight,' performed on this occasion for the first time in Sheffield, other choral merits were realized, the dramatic scenes of the cantata being sung with grip and point, and some excellent *pianissimo* singing was heard in the poignant closing sections. A large and admirable orchestra played Tchaikovsky's 'Capriccio Italien' with all due brilliancy, while in Elgar's picturesque score, in the accompaniments to 'Job,' and in the March from Massenet's 'Le Cid' the players gave further proof of artistic and executive excellence. Mr. Frederic Austin, Mr. L. Phillips, Mr. T. W. Green and Master J. Green were the soloists. Mr. J. W. Phillips played several organ solos with much success.

The Heeley Church Philharmonic Society, though small and youthful, is an ambitious body. Its directors are to be commended for selecting Mendelssohn's 'Walpurgis Night' for performance at the spring concert on May 9. The choir sang the work with spirit and credit under Mr. N. Whittaker. Mr. G. W. Southey was the accompanist.

The Manchester Orpheus Glee Society, conductor Mr. S. Nesbitt, gained premier honours in three classes of the international competition for choral-singing recently held at St. Denis.

MUSIC IN THE SOUTH-WEST.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

The charge of inactivity certainly cannot be brought against musical folk in Devon and Cornwall, and it is gladly recognized that the standard of performance and of judgment is surely tending upwards, though the great distance from London and the hole-in-a-corner position make this progress laborious and often disheartening. Since my last letter a new instrumental society, called the Three Towns Symphony Orchestra, has made its début, and on January 30, conducted by Mr. H. Moreton, it gave a promising account of itself in a programme wisely chosen and including Tchaikovsky's Fifth Symphony. Dr. Weekes' Orchestral Society gave its second subscription symphony concert on February 6, playing the 'Pathetic' Symphony and Dvorák's Symphony in G, Dr. Weekes and Mr. Walter Weekes sharing the honours of conducting. Mr. Frank Winterbottom has continued his monthly symphony concerts at Stonehouse, and in the plebiscite which supplied the programme of the closing concert on April 23, Beethoven's 'Pastoral' Symphony stood highest in favour. Chamber music has fared rather badly, and only two events have taken place during the period which covers this survey—January to May. The Misses Smith played for the first time in Plymouth Strauss's Sonata in E flat for pianoforte and violin, and this by Brahms in A (Op. 100). Madame Minadieu was heartily appreciated in songs by Mozart, Brahms, Franz Kies and Stanford by those who remember the pleasure she continually gave when residing in the neighbourhood. An experiment was made by Mr. H. Moreton to popularise chamber music by introducing into the series of Corporation concerts on February 16 a performance of string quartets (Messrs. J. Pardew, A. Serle, R. Ball and C. G. Pike), including a movement from Haydn's 'Emperor,' and a Beethoven movement; also (Mr. Moreton being at the pianoforte) a first performance in Plymouth of Stanford's Pianoforte quintet. The appreciation of the audience was sufficiently cordial to warrant a repetition of the attempt.

Turning to choral matters, the first event in point of date was an excellent performance of Cowen's 'The Rose Maiden' by the Mutley and Mannamead Choral Society, conducted by Mr. Manley Martin. The choir sang with good tone and excellent expression, and the soloists were Miss Nellie Ellis, Miss Mary Crocker, Mr. J. Gill and Mr. Fewings Squire. Mr. H. Moreton's Guildhall Choir was responsible for introducing to the west Elgar's 'The Dream of Gerontius' on March 16. In spite of the difficulties of the oratorio itself and all that its performance involved, the work of choir and orchestra was highly creditable. The soloists were Miss Gertrude Lonsdale, and Messrs. Alfred Heather and S. Bishop. The Western Amateur Operatic Society gave a performance of 'The pirates of Penzance' on February 5, conducted by Mr. Arthur Serle, and a novelty in operatic performance was the representation on April 24 of 'The pirates of Penzance' by Mrs. Herring Mason's Children's Operatic Society, in which some of the performers had not grown out of babyhood. Mr. D. Parkes' new male-voice choir made its début on April 10, and gave a surprisingly good performance of part-songs and madrigals. The tone was of beautiful quality, the attack, ensemble, and precision excellent, and when culture and study shall have had their effect the choir will bear comparison with any of its kind. Mr. W. Henley (violin), Miss Mildred Jones and Mr. W. Truscott assisted at the concert.

OTHER DEVONSHIRE TOWNS.

Little has been done in choral music in Exeter since the New Year. The two choral societies, Dr. Edwards's Oratorio Society and Dr. Wood's branch of the Western Counties Musical Association, collectively and severally apparently exhausted both their energy and finances over the two days' festival for which they amalgamated last November; and neither Society has been in evidence since that event. Indeed, we hear rumours, from a trustworthy source, that it is not improbable that the two Societies will permanently amalgamate. St. Anne's Choral Society, a young association conducted by Mr. Allan Allen, gave its annual concert on

May 8, performing with much success Gade's 'Erl-King's Daughter,' with Miss Adelaide Bayley, Miss Dorothy Davis and Mr. H. Bristow Dibben as soloists. This season's performance, for a week beginning on February 6, by the Exeter Amateur Operatic Society, of 'Iolanthe,' was the most successful event in the history of this organization, both financially and artistically. The fine chorus-singing was a special feature, and for this Mr. Norman Kendall, conductor, was responsible. The principals were exceptionally good, including Mrs. Wallace Marland, Mr. Charles Bartlett, Miss Winifred Balchin, Miss G. Roberts, Mr. A. Dark, Messrs. W. Pearce, H. F. Green and W. F. Crabbe.

The smaller Devonshire towns have been exceedingly busy with choral concerts, and some of the smaller societies have considerably advanced in standard this season. Mr. W. Back at Bovey Tracey obtained from St. John's Choral Society, on February 6, a creditable performance of Cowen's 'The Rose Maiden,' Mr. Fuller leading the orchestra, and Madame Adeline Gregory, Miss Dolly Castle, Messrs. W. Smith, H. J. Heath, and A. Mountford acting as soloists. On the same date Southmolton Choral Society (conductor Mr. Michael Watson) rendered the same work with a choir of fifty, assisted in the solo parts by Mrs. F. Gillard and Mr. Robert Courtney. Also on the same date the Torquay Amateur Operatic Society opened a five-nights' performance of 'Utopia, Limited,' to mark the conclusion of its tenth season. The choir of sixty voices was trained by Mr. G. H. Stone, and the principals were Messrs. F. Matthews, G. Stevens, R. H. Reed, W. Parker, W. Bolt, R. Perrett, H. L. P. Coster, A. Watson, W. Mason, the Misses F. Edwards, M. Hill, L. Edwards and M. Bailey. Not far away, in Teignmouth, simultaneously, the Amateur Operatic Society of the town presented with great success to large audiences 'La Mascotte.' The chorus, under the training of Mr. R. Pocock, sang spiritedly, and the principals were Messrs. P. R. Foster, P. S. Cliffe, W. Pearce, W. Hayman, J. Clarke, F. Parker, the Misses D. Langdon, T. Pedrick, M. Short and B. Newcombe.

Cowen's popular 'The Rose Maiden' was again given on February 7 by the Holswothy Choral Society, which has, we are glad to note, been resuscitated by Mr. H. H. Bennett. This Society and similar ones deserve encouragement, for many members are obliged to walk many miles along country roads to attend rehearsals. At Holswothy the solo vocalists were Miss Linford Browne and Messrs. W. Foster and G. Bishop. At Brent, on February 11, was performed C. H. Lloyd's 'Hero and Leander' by fifty performers, a good muster for a tiny village. Enthusiasm and accuracy characterized the performance. Mr. D. Parkes conducted, and in the miscellaneous portion of the programme played the pianoforte part in Rheinberger's Quartet in E flat (Op. 38), with Messrs. A. Coombe, H. Lake and Miss Blight. St. Budeaux Choral Society, which has been famed for its vigour and frequent performances, has suffered loss by removal of the conductor, Mr. B. Barnicott. The last concert under his baton took place on February 12, when Bridge's 'The Inchape Rock' and Stanford's 'The Last Post' were given; and since that date the fate of the Society has hung in the balance, no one having yet been found to take the responsible vacant post of conductor. 'The Creation' was performed by Totnes Choral Society on February 28, under the baton of Mr. Herbert Worth, Mendelssohn's 'Hear my prayer' being also given. Miss Nellie Ellis, Messrs. W. Foster and A. E. Old were soloists, and Mr. A. Coombe led the string band, with Miss Evelyn Hingston at the pianoforte. The month of March being absorbed in the Lenten season, only one event has to be recorded—an excellent performance of 'Elijah' on the 19th by the Ilfracombe Choral Society, which since the return of Mr. Bernard Hahn to the town has been resuscitated under his baton. Considering the new conditions, the choir did remarkably well, and the soloists were Miss Linford Browne, Mrs. W. W. Shute, Messrs. R. Courtney and S. Bishop. Immediately after Easter came the usual rush of events. The young Tavistock Society is now firmly established under Rev. Leigh Murray, and for the highness of its aims deserves encouragement. 'Samson' was very creditably performed on April 3 by 110 performers, with Miss Katharine Smith, Miss Mary Crocker, Mr. John Gill and Mr. A. E. Old in the solo parts. On the same

date Mr. A. Raymond Wilmot obtained an unusually good performance of Gounod's 'Redemption' from the Exmouth Choral Society, the chorales and Hymn of the Apostles being finely sung. The principals were Miss Sylvia Yarn, Miss May Peters, Messrs. Thorold Waters and Charles Knowles. In St. Peter's Church, Tiverton, on April 4, 'St. Paul' was rendered under the conductorship of Mr. R. Bareham, with Dr. Wood at the organ, and Miss T. Davey, Mrs. Masland, and Messrs. Gwilym Richards and S. Bishop as soloists. The thirty-second season of the Sidmouth Choral and Orchestral Societies (Mr. J. A. Bellamy conductor) was marked by a good performance of 'Judas Maccabaeus' on April 9, the soloists being Miss Edith Kirkwood, Mrs. Arthur Bird and Messrs. A. Collings and J. Lomas. 'Hear my prayer' was included in the miscellaneous part.

On April 10 a new and still small Society at Yelverton sang 'The May Queen' (Bennett), conducted by Mr. Walter Weekes. Mrs. Bruce Spooner is the deputy chorus-trainer of this Society. On the next day Sullivan's 'Golden Legend' was given by the Newton Abbot Society, conducted by Mr. A. J. Bown. Mrs. Julian Clifford, Madame Annie Grew, Messrs. H. Beaumont and H. Dearth were soloists. The Axe Vale Musical Society gave 'The Messiah' on the same date, conducted by Mr. W. C. Walton, with Miss Linford Browne, Madame Graddon and Messrs. J. W. Trotter and S. Bishop. On April 24 the Torquay Musical Association—whose concerts are always of a high standard, both in matter and manner—performed the 'Hymn of Praise' with an interesting selection of madrigals in the second part. Mr. T. H. Webb conducted and Madame Emily Squire, Miss Ethel le Marchant and Mr. Charles Saunders were the principals. The orchestra, which has advanced to competency, played several pieces. Okehampton Choral Society is another young but useful band of workers. Van Bree's 'St. Cecilia's Day' was performed by them on April 24, conducted by Mr. S. J. Janes, Madame Cissie Herbert being the soloist.

The yearly concert of the Barnstaple Musical Festival Society is one of real value to the district, for its conductor, Dr. H. J. Edwards, trains his singers so well that the best elements of choral technique combine to produce the best results in their performance. This satisfactory state of things was again evidenced on April 29, when the first and last parts of the 'Hiawatha' trilogy were given with an attractively fresh vocal tone. Miss Evelyn Gerrish and Messrs. S. Masters and S. Bishop were the principals. In the miscellaneous section two new songs for bass solo and orchestra, composed and conducted by Hubert Bath, produced at the last Philharmonic Concert at Queen's Hall, were enthusiastically received by his fellow townsfolk. The fact that only one concert of chamber music has to be noticed exposes the barrenness of the land in this respect, but reflects the greater credit on the Torquay Haydn String Quartet (Messrs. H. E. Crocker, J. Stephens, F. Crocker, C. T. Heavside), who gave at their second concert on January 10 their patron musician's Quartet in G (Op. 76, No. 1) and also Schumann's Quartet in A minor (Op. 41, No. 1).

CORNISH TOWNS.

Cornwall is not as fertile as pastoral Devonshire even in the matter of choral societies, and more than one small association has recently given up the struggle for existence; therefore those that still retain their enthusiasm render invaluable service. In order of date of performance Torpoint's Society must first be mentioned for a concert performance on January 16 of 'Maritana,' with Miss Minnie Pearse, Mrs. H. Pike, Mr. W. Foster, Mr. G. S. Meadows and Mr. H. Smith in the various parts. At a second concert, on April 10, Cowen's 'The Rose Maiden' was given, the Misses Edith Vaughan and Mabel Trabair and Messrs. T. Gill and S. Smith being soloists. Mr. A. Greet conducted both concerts. The Lostwithiel Choral Society (conductor Mr. A. Greet) performed on February 5 Mendelssohn's 'Loreley,' with Madame Gillespie and Mr. W. Foster as soloists, and on February 6 the St. Austell Society gave Stanford's 'The Revenge' under the baton of Mr. J. H. English.

For some seasons the Falmouth and Truro Philharmonic Societies have amalgamated to give a combined performance in each place under Mr. Herbert Sanders, and on March 18 and 19 respectively the events took place. The work was

'Elijah,' in which the solo parts were sung by Miss Euneta Truscott, Miss D. Watson and Messrs. A. Collings and Dan Price. The small Society (choral and orchestral) at Millbrook gave Roger's cantata 'The footprints of the Saviour' on April 4, conducted by Mr. P. P. Wedlake. Mr. A. C. Faull's Liskeard Choral Society sang 'Hiawatha's departure' on April 5, with Miss Jennie Taggart and Messrs. A. H. Hallett and Charles Knowles as soloists; and on April 11 Camborne Choral Society excelled all previous efforts by a good rendering of 'Hiawatha's Wedding-feast,' conducted by Mr. H. V. Pearce, the soloists being Miss Maria Yelland and Messrs. W. Foster and A. E. Old.

The Spring Concert of the Penzance Choral Society took place in St. John's Hall on April 19, when Macfarren's cantata 'The lady of the lake' was performed under the conductorship of Mr. Richard White.

I am glad to record the formation in Falmouth of a 'Sevcik' orchestra for regular practice under the direction of Miss Trewewe. After a small beginning the class has steadily improved in tone and execution, and on February 8 was able to give really enjoyable renderings of a Schubert overture, Cowen's 'Language of Flowers' suite, and a 'Faust' selection. Miss Edith Blight was at the pianoforte. This is the only purely orchestral society in Cornwall.

Foreign Notes.

BERLIN.

The following works by living composers are included in the scheme for the forthcoming season of the Symphony Concerts: 'Taormina,' a symphonic poem by Boehe; Intermezzo by Bossi; a 'Singspiel' overture by Istel: three pieces for small orchestra by Kaun; 'Spring,' a symphonic poem by Scheinpflug; Strauss's 'Macbeth'; Reger's Orchestral Variations; and a Symphony for small orchestra by Reznicek. The tendency of some modern composers is to write for very large orchestras, and this in some instances results in excessive noise rather than in genuine music. In the above list there are two works for 'small orchestra.' Are they signs of a wise reaction?—Massenet's 'Thérèse,' recently performed at Monte Carlo, is to be given here next season at the opera house. The libretto, by M. Jules Claretie, is being translated by Otto Neitzel.—The Philharmonic Orchestra celebrated last month the jubilee of its foundation. Its early years were not prosperous. The fame of the Society really dates from 1887, when Hans von Bülow became conductor, but through ill-health he was forced to resign in 1892. His successors were Hans Richter, R. Mozkowsky, Felix Mottl, Herman Levi, E. von Schuch, Strauss and Arthur Nikisch, the last-named having been appointed in 1895.

BRESCIA.

Of Gasparo da Salò and his pupil Giovanni Paolo Maggini, two of Stradivari's great predecessors, the one was a native of this city, and the other early in his career settled here. On April 21 commemorative tablets were placed, one on the façade of the church of San Giuseppe and the other on a house in the Palazzo Vecchio street. On the same day in the Apollo Hall a concert of ancient music was given, the performers playing on instruments constructed by these two makers. The programme included an unpublished Trio by A. M. Benincori (born at Brescia in 1779); a Sonata for viola da gamba by Attilio Ariosti; and one by Porpora; also an unpublished Concerto by Turini, who died at Brescia in 1816. The concert opened with a *Canzona gotica* by Enrico Bossi, the present director of the Bologna Liceo musicale.

MILAN.

Wagner's 'Götterdämmerung' and 'Norma' are two of the works to be performed during the season 1907-8 at L. Scala; the juxtaposition of these two titles justifies the quotation by *Le Ménestrel* of the proverb 'les extrêmes se touchent.'

PARIS.

The 'Fondation J. S. Bach,' organized by M. Charles Bouvet, has just concluded the fifth of its annual series of concerts. The final programme was entirely devoted to the old English masters—Gilbons, Byrd, Robert Jones, Purcell,

Boyce, Arne, &c. The vocal music was sung by the Misses C. Lawley and I. Ainsley, two English ladies, pupils of Mme. Mathilde Marchesi.—Gounod spent many years of his life at St. Cloud, and to commemorate his residence there several of the inhabitants of that town raised funds for a bronze bust of the composer, which has been cast by A. A. Hebrard from a plaster by Carpeaux. The bust will stand in front of the Church of St. Cloud, and the inauguration ceremony, over which M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts, will preside, has been fixed for June 2.—After many delays Strauss's 'Salomé' was performed at Paris on May 8 at the Théâtre du Châtelet, under the direction of the composer. Negotiations were in progress with M. Gailhard, and later on with MM. Isola, for the work to be given in French, but finally the Société des grandes auditions musicales de France arranged for six performances, with the original German text, to be given at the Châtelet. The work for more than one reason has been much discussed, hence it excited intense curiosity, and *tout Paris* went to see it. Opinions certainly differ with respect to the musical value of this music-drama; but even some of Strauss's staunchest adherents qualify their praise; as yet it appears only to have achieved a *succès de curiosité*. The composer's talent and skill are unquestioned, but whether he is making proper use of them is, to say the least, very much open to question.—

'Ariane et Barbe-Bleue,' Conte Lyrique by M. Maeterlinck, music by Paul Dukas, was produced at the Opéra Comique on May 10. More than one French composer has turned to Maeterlinck for inspiration, notably Claude Debussy, and Paul Dukas, from various notices of his new work, which have appeared, seems to have achieved a genuine success. The excellent performance was under the direction of M. Rühlmann.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ALTON.—Parry's 'Pied Piper of Hamelin' constituted the chief feature of interest at the concert given by the Excelsior Musical Society in the Assembly Rooms on May 8. The choir fully entered into the humorous spirit of the cantata, and there was small orchestra. The parts of the Piper and the Mayor were sung by Mr. Gerald W. Adams and Mr. Noel Farron. Miss Bessie Wenmoth recited, and the concert concluded with the Evening Hymn from Sullivan's 'Golden Legend.' Much credit was due to the conductor, Mr. J. T. Wenmoth for the excellence of the performance.

BECKENHAM.—Sullivan's 'Golden Legend' was performed by the Choral Society at the Public Hall on April 30. Miss Teresa Blamy, Miss Edith Nutter, Mr. Samuel Masters, Mr. Claude Mackness and Mr. Daniel Price were responsible for the solo music. There was an efficient orchestra (led by Mr. D. M. Trytel) and the choir sang with admirable tone and expression, notably in 'O gladsome Light' and the Choral Epilogue. Mr. G. J. Hall, who conducted, may be congratulated on the success of the performance.

BRACKNELL (BERKS).—Mendelssohn's 'Elijah' was given by the Bracknell Choral Society on May 15 in the Victoria Hall. The performance altogether reflected great credit on the conductor, Mr. F. C. Faulkner, organist of Holy Trinity Church. The choir and orchestra numbered over 100. The solo vocalists were Miss Edith Martin, Miss Pearl Anderson, Mr. George Brierley and Mr. Greeves Johnson.

BRADWELL.—Special interest attached to the concert given by the Choral Society on April 27, as the programme consisted of items prepared for contest in the Buxton and North Derbyshire (Competitive) Musical Festival on May 16. Under the conductorship of Mr. Horace Middleton, the choir sang Elgar's 'Banner of St. George' and Parry's part-song 'There rolls the deep'; the ladies of the choir sang Elgar's 'The Snow,' and the male section German's 'O peaceful night,' respectively.

BROMLEY (KENT).—The fourth concert this season of the Bromley Musical Society took place at the Drill Hall, on April 23, when Elgar's 'The Black Knight' received an admirable rendering. The programme also included Beethoven's overture 'Coriolanus,' Gounod's 'Saltarello,' German's 'Gipsy suite,' and 'The wreck of the Hesperus' (MacCunn). The solo vocalists were Miss Phyllis Lett and Mr. Bertram H. Latter. Mr. F. Lewis Thomas, as usual, conducted.

BROMYARD.—The Musical Society ended its season with an excellent performance of Elgar's 'The Black Knight' and a miscellaneous selection on April 23. There was an efficient orchestra led by Mr. D. Reggell (of Birmingham). Madame Nora Kirby and Mr. F. Lightowler were the solo vocalists, and Mr. H. H. Dangerfield conducted.

CALGARY (CANADA).—A May-day matinée was given in the Lyric Theatre under the direction of Mrs. Annie Glen Broder. The programme, which consisted of songs of spring and summer, included the three-part songs for female voices, Elgar's 'Fly, singing bird,' with piano forte and two violins, and 'Sweet the balmy breath of spring' from Mackenzie's 'Story of Sayid.' Among the vocal solos were Coenens' 'Lovely spring,' 'Summer at last,' from Mackenzie's 'Songs of spring,' and 'Onaway, awake,' from 'Hiawatha.' This was the first concert given by a chorus of female voices in the history of the new provinces.

CINNERTON.—The Choral Society gave a concert in the Town Hall on May 16, when 'Hiawatha's Wedding-feast' occupied the first part of the programme. The choir sang with spirit, under the able direction of Mr. George Kear. Miss S. M. Lewis and Mr. A. J. Ranson were the solo vocalists.

COBHAM.—The Orchestral and Choral Society gave a performance of Sir Edward Elgar's cantata 'The Black Knight' on April 29, the rendering being at once dramatic and forceful. At this concert Mr. J. Hullah Brown made his last appearance as conductor of the Society.

COLESFIELD.—The first and second parts of Coleridge-Taylor's 'Hiawatha' were presented by the Choral Society at its concert on April 23, and received a spirited rendering by the choir and orchestra, conducted by Mr. F. D. Spencer. The programme included the 'Peer Gynt' suite and overture to 'William Tell.' Miss Elsie Edwards, Mr. W. J. Ottey, and Mr. Arnold Griffin were the solo vocalists.

CROWBOROUGH.—The Musical Society performed Mendelssohn's 'Elijah' on the afternoon of May 1 and the evening of May 2 with much success. The solos were sung by Miss Alice Hare, Miss Emilie Owen, Mr. Harry Stubbs, and Rev. A. A. Jackson. The Society has been in existence only a few years, and the musical intelligence and enthusiasm which have been developed in that time are due to the ability of the conductor, Herr E. Grimm.

EASTBOURNE.—The St. Mary's Choral and Orchestral Society gave a concert on May 7 at the Pitman Institute, when Sterndale Bennett's 'May Queen' was the chief feature. The choir was well balanced and sang with spirit, and their efforts were ably supported by the orchestra, the whole performance reflecting credit on the conductor, Mr. Ernest P. Sibthorpe, organist of the parish church. Miss Edith Jackson, Mrs. W. Noakes, Mr. Arthur Dynham, and Mr. Walter Denham sang the solo music.

ENNISORTHY.—The last concert of the season was given by St. Aidan's Philharmonic Society in the Athenaeum, on May 10, with unqualified success. Anderton's cantata 'The Wreck of the Hesperus' was very well rendered, the solo parts being sustained by Miss Mollie Hogan, Mr. W. J. Rathborne and Mr. Michael Kelly. The Society, now in its third year, is in a flourishing state, with Mr. W. H. Grattan Flood as a painstaking and enthusiastic conductor.

FAREHAM.—Coleridge-Taylor's 'The death of Minnehaha' and 'Hiawatha's departure' constituted the programme of the Philharmonic Society at the Connaught Drill Hall on May 1. Miss Winifred Marwood, Mr. Samuel Masters and Mr. Bertram Mills sang the solo music, and the choir and orchestra numbered 120 performers. Excellent results, due to the admirable training of Mr. Eugene Spinney, who conducted, characterized the concert.

GRAVESEND.—Stainer's 'Daughter of Jairus' was sung with orchestral accompaniment at a special service in the parish church on May 8. The choir did efficient service under the direction of Mr. Howard Moss, and the solo parts were undertaken by Miss Marguerite Herring, Mr. J. Everden and Mr. Alec J. Mann. A feature of the service was the singing of three hymns composed by the conductor, and accompanied by the orchestra.

HANLEY.—Mr. Herbert Sherwin's Orchestral Society, combined with the Hanley Philharmonic Society, gave a concert in the Victoria Hall on April 25, the chief feature of which was S. P. Waddington's 'John Gilpin.' The programme included three movements from Beethoven's first symphony, the 'William Tell' overture, the valise from Tchaikovsky's ballet 'La belle au bois dormant,' and the march and chorus from 'Tannhäuser.' Miss Adeline Johnson, Mrs. H. E. Sherwin (violin) and Mr. Harold Rhodes (pianoforte) were the soloists, and Mr. Herbert Sherwin conducted.

HANWORTH (MIDDLESEX).—The Choral Society gave a concert at the Schools on April 26, when the principal feature was Sir J. F. Bridge's 'Inchcape Rock,' in which the chorus and orchestra displayed the result of careful training by the conductor, Mr. H. Egbert Lane. Cowen's 'Bridal Chorus' and Fanling's 'Moonlight' also were well sung.

ILFORD.—Elgar's 'Banner of St. George' was very well performed by the Choral and Orchestral Society at the Town Hall on April 23, the solo part being sung by Madame Lilian Whittaker. The other soloists who took part in the miscellaneous selection were Mr. W. L. Cockburn, Miss Irene Mackenzie (pianist) and Mr. E. G. Morgan (saxophone). Mr. A. K. Spriggs and Mr. F. E. Wilson were the conductors.

KENILWORTH.—The Madrigal Society gave a concert, under the title of 'St. George's Festival,' in the Abbey Assembly Rooms on April 25. The programme was of a distinctly national character, and included Elgar's 'Banner of St. George' and 'Pomp and circumstance' march, Mackenzie's 'Britannia' overture, Stanford's 'Songs of the Sea,' Cowen's four Old English dances, and an English choral fantasia by Dr. J. Bill. Both choir and orchestra rendered excellent service under the conductorship of Mr. E. Roberts West, and the solo vocalists were Miss May Eaves and Mr. T. J. Kelly.

KIDDERMINSTER.—The chief feature of the concert in the Town Hall on April 24, in aid of the parish church choir fund, was the first performance of a new song-cycle, 'Royalty and Rhyme,' by Miss Ruth Aitken. This cycle, which is dedicated to Sir Hubert Parry, consists of eight bright and tuneful settings of various 'old world' lyrics, written with considerable skill by the composer's sister. The four vocalists who assisted at this performance were Miss Muriel Gough, Mrs. Gilbert Summers, Mr. Ernest Penfold and Mr. Edward Amphlett.

LEICESTER.—The Quorn Musical Society concluded its tenth season in the Village Hall, Quorn, on May 8, when Parry's 'Pied Piper' and a selection from Gounod's 'Faust' constituted the programme. Madame Florence Smart, Miss Evelyn Firr, Messrs. C. Dedman, J. Ball and Charles Mott were the solo vocalists, the last-named singing the parts of the Piper and the Mayor in Parry's cantata. Mr. Vincent Dearden conducted.

LOFTUS-IN-CLEVELAND.—The last concert of the season of the Loftus and District Musical Society was given in the Oddfellows' Hall on April 24. The works chosen were Van Bree's 'St. Cecilia's Day' and Dr. F. H. Cowen's 'John Gilpin,' both of which were admirably rendered by the Society. In the miscellaneous portion of the concert Miss Maggie Davies, Messrs. G. Chandos-Cradock and W. Peacock were the solo vocalists. Mr. James Smith, of Middlesbrough, conducted.

MONMOUTH.—A successful pianoforte recital was given on May 2 at the Rolls Hall by Miss Enid Payne. The programme included solos by Bach, Handel, Purcell, Beethoven, Mendelssohn, Schumann, Brahms, Chopin, Grieg and Paderewski, which gave evidence of the pianist's versatile talent in various styles of composition.

NEWPORT PAGNELL.—The Musical Society gave a concert on April 25, Barnby's 'Rebekah' being the prominent feature of the programme. The work of both choir and orchestra reflected much credit on the conductor, Mr. Donald Reid. The solo vocalists were Miss L. Allen Cane, Mr. Merlin Davies and Mr. W. H. Tarry.

NORTHAMPTON.—The St. Cecilia Orchestral Society gave its twenty-third concert on April 25 at the Town Hall. The orchestra, consisting of eighty local performers, played Tchaikovsky's 'Pathetic' symphony, the overtures to 'Oberon' and 'Tannhäuser,' and Elgar's 'Pomp and Circumstance' march with much effect under the conductorship of Mr. William Bonner. Mr. Frederick Stock was the solo violinist and Miss Olive Hilder the vocalist. Mr. Ernest Tebbutt was an able accompanist.

NOTTINGHAM.—The South Wilford Choral Society gave a performance of the cantata 'King Harold,' by F. Cunningham Woods, in the Meadows Hall, on May 9. The choir sang throughout with agreeable tone and excellent expression, the singing being specially good in the epilogue 'Break, ye waves.' There was an efficient orchestra led by Dr. Alderson, and the solo vocalists were Miss Grace Parr, Miss D. Goddard, Mr. H. Maxwell and Mr. T. Mudd. Much credit is due to Mr. C. S. Harris, who conducted.

OSWESTRY.—The Choral Society gave its second concert this season at the Victoria Rooms on April 23, when Mendelssohn's 'St. Paul' was performed under the conductorship of Mr. A. E. Floyd. The choir sang with much intelligence and dramatic power, and the solo music was interpreted by Miss Bessie Cartwright, Miss Lalla Parry, Mr. Spencer Thomas and Mr. Robert Chignell. The orchestra was led by Mr. B. Ollerhead, and Mr. A. H. Robinson presided at the organ.

REIGATE.—The second concert this season of the Choral Society took place at the Public Hall on April 25, when 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were performed. The solo vocalists were Miss Osgyn Jones, Mr. John Bardsley and Mr. Frederick Ranalow, and Mr. Harold Macpherson conducted.

ROMFORD.—The Musical Society gave a concert in the Corn Exchange on April 23, and, in celebration of St. George's Day, presented as its chief feature Elgar's 'Banner of St. George.' The choir sang with much spirit and expression, and the orchestra was highly efficient under the conductorship of Mr. John Challis. The solo vocalists were Madame Marie Everett, Miss Maude Scruby, Mr. John Challis and Mr. Frank Tebbutt.

RUGBY.—The programme of the Philharmonic Society's Concert, given in the Co-operative Hall on May 16, included Stanford's 'Revenge' and three choral ballads by Coleridge-Taylor, in which the choir rendered good service. The orchestra played the overtures to 'Egmont' and 'Semiramide,' a suite by Massenet and the Hungarian March by Berlioz. Miss Margaret Layton was the solo vocalist and Mr. Basil Johnson conducted.

SELHURST.—The Musical Society conducted by Mr. William E. Partridge gave a successful performance of Stanford's 'Phaethon Crohoore,' and Elgar's 'Banner of St. George,' at the Holy Trinity Schools, on April 30. The choir and orchestra were efficient, and Miss Edith Lewis was the solo vocalist.

STEVENAGE.—Mendelssohn's 'Hymn of praise' was performed by the Choral Society in the Public Hall on April 24, under the conductorship of Mr. John Abernethy, and with Miss Lilian Evison and Mr. Henry Beaumont as solo vocalists. The programme included Eaton Fanning's choral ballad 'The miller's wooing,' Sullivan's 'O gladsome Light' and Handel's 'May no rash intruder.'

WINCHESTER.—Haydn's 'The Seasons' was performed by the Musical Society in the Guildhall on May 2, and the concert was considered one of the most successful given by this Society—one that reflected much credit on Mr. Charles Gamblin, the conductor, who had trained the choir and orchestra of 100 performers with very satisfactory results. The solo parts were sung by Miss Stella Maris, Mr. Samuel Masters and Mr. Robert Carr.

WINDSOR.—The Windsor and Eton Choral Society gave its second concert this season at the Albert Institute on May 6, with the assistance of the Windsor and Eton Amateur Orchestral Society. The first part of the programme consisted of 'Hiawatha's Wedding-feast,' the solo in which was sung by Mr. Spencer Thomas. The miscellaneous selection which followed included Macfarren's 'Three fishers,' Leslie's 'Charm me asleep,' Coleridge-Taylor's 'The fair of Almachara,' and a new miniature suite for orchestra, 'The Pixies,' by Mr. T. F. Dunhill, which was conducted by the composer and met with much appreciation. Miss Gertrude Sichel was the other vocalist. The Rev. Bernard Everett conducted.

WITNEY.—The Witney Choral Society and the Witney Orchestral Society combined gave a performance of Haydn's 'Creation' on April 23, under the conductorship of Mrs. Florence Weedon. The solos were sung by Miss Mary Fielding, Mr. Thomas Gibbs and Mr. James Coleman.

WOODFORD.—Leoni's 'Gate of life' and Mendelssohn's 'Hymn of praise' were performed by the Choral Society at the Memorial Hall on May 2, under the conductorship of Mr. F. A. Armstrong. The choir sang well and the orchestra was efficient. The solo vocalists were Miss Jessie Rihill, Mr. Leonard Gowings and Mr. Claude Dyer.

The following deaths are recorded with regret :

On April 26, at the London Hospital, after an operation, Mr. WILLIAM HARDING BONNER, aged fifty-four. A hard-working, true-hearted, and much-esteemed man, Mr. Bonner was the founder and for twenty-two years Principal and Director of the Forest Gate School of Music, now known as the Metropolitan Academy of Music. He was also the founder and for thirteen years conductor of the West Ham Choral Society. As one who devoted nearly the whole of his strenuous life to popularizing music, no less than for his genial nature, Mr. Bonner will be greatly missed, and his death, in the prime of life, is mourned by a large circle of friends.

On May 12, at Claremont, Ramsgate, JAMES SHAW, aged sixty-five. A native of Leeds and a chorister of the Parish Church there, Mr. Shaw is best known as the organist of Hampstead Parish Church from 1874 to 1895, and for his contributions to church music. He founded the Middlesex Choral Union, which gave concerts in St. James's Hall in 1891-92.

The fourth Annual Conference of the Girls' School Music Union was held at the Froebel Educational Institute, West Kensington, on May 12. Mr. W. H. Hadow was re-elected President. The object of the Union is to advance music in secondary schools for girls, and in furtherance of this object it was decided to hold a series of meetings throughout the country. Mr. J. A. Fuller Maitland, who presided at the conference, read an interesting paper on 'Enthusiasm in teaching.' Mr. Hadow and Dr. F. G. Shinn also addressed the meeting; the former dealt with the subject of training the listener, the latter with the advantages of teaching the history of music in schools.

The Cheltenham Philharmonic Society held its second spring concert at the Town Hall on May 15, when a miscellaneous programme was performed. Sir C. Villiers Stanford was present to conduct his own works—Irish Rhapsody No. 1, in D minor (Op. 78) and 'Songs of the Sea.' In the song-cycle for baritone solo, chorus and orchestra, Mr. Plunket Greene was the soloist and had to repeat the ever popular 'Old Superb.' The chorus and orchestra, with Mr. Plunket Greene and Mr. James Davies as soloists, gave a capital rendering of Sir Hubert Parry's 'The Pied Piper of Hamelin,' and the orchestra, under the baton of Mr. C. J. Phillips, was heard in other compositions.

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A society has been formed with the title of The Royal College of Music Union, and under the presidency of the director, Sir Hubert Parry, the principal objects of which are (1) To provide a fresh bond between present and former pupils and the College, (2) To supply members with information as to College events, (3) To keep a register of names and addresses, and (4) Generally to promote meetings and intercourse between College pupils past and present. Further particulars may be obtained from the hon. secretaries at the College.

Messrs. Novello & Co. have issued a graded list of their popular part-songs, which will be found very valuable as a guide to anyone selecting part-music. The part-songs are divided into the following classes: 'Grade I. Easy, no change of key; Grade II. Fairly easy, no change of key, some accidentals; Grade III. Fairly easy, with change of key; Grade IV. More difficult, but not very difficult; Grade V. For special choirs.' Part-songs and choruses with orchestral accompaniments also are given. This list will be sent post-free on application.

Professor Prout gave an interesting lecture-recital on 'An evening with J. S. Bach as a vocal writer' at a meeting of the Incorporated Society of Musicians at 20, Hanover Square, on May 11.

Dr. J. E. Borland read a paper on 'French Opera before 1750' at the meeting of the Musical Association on May 21.

Answers to Correspondents.

S. D. B.—In order to obtain the necessary preparation for passing the examinations you name, we would advise you to place yourself under some experienced teacher who prepares pupils for these tests, rather than attend evening classes at a local 'school of music.' You would then get that personal attention which is so very desirable.

TRINITY.—(1) Pronounce 'o' as 'au,' and the final 'e' as 'ay.' (2) 'The trumpet shall sound' is not the best air that you could choose for your examination, because the trumpet obbligato is so essential to its full effect, but as it suits your voice admirably, there is no reason why you should not sing it.

W. W. P.—It is impossible to give a complete list of all the performances given in England of Schumann's 'Paradise and the Peri.' The first time it was heard in this country was at the Philharmonic Society's concert of June 23, 1856; but it had been performed in Dublin two years earlier, on February 10, 1854. The work is given more often than you suppose.

BELLE ISLE.—(1) The composer Spiro Samara can doubtless be communicated with through one of his publishers: for instance, Messrs. Bote & Bock, Berlin. (2) We cannot trace the publisher of Sir G. A. Macfarren's string quintet and string quartets.

H. D. E.—Have you considered the possibility of procuring an electric motor to blow the organ? This acquirement might overcome the difficulty of obtaining satisfactory results in the absence of gas and sufficient water power.

G. G.—Mr. Ernest A. Dicks's 'A Handbook of Examinations in Music' would doubtless help you in your preparation work, but you should place yourself under a good teacher who prepares pupils for examinations.

ORGANUM.—There is no intention at present of publishing in book form the illustrated articles on cathedrals, &c., which have appeared in THE MUSICAL TIMES. Thanks for your kind words of appreciation.

AMATEUR.—The line placed above the note is an indication that the note should be held its full length, and in pianoforte music held firmly down; the sign should not be confused with the *sforzando* >.

A. R.—Your inquiry should be addressed to a reliable firm of bell founders: for instance, Messrs. Taylor, of Loughborough.

MIDDLE X.—For a book on the physiology of the vocal organs, see 'Voice, song, and speech,' by Lennox Browne (Sampson Low), and for information on Acoustics, consult 'Acoustics,' by T. F. Harris (Curwen).

W. T.—Notice the advertisements in this and other journals which appear from time to time in regard to choristers at cathedral and other choir schools. See p. 309 of the present issue for such advertisements.

BREVE.—The Royal Society of Musicians, Secretary, Mr. Charles Lucas, 3, Wells Street, Oxford Street, London, W.

G. S.—Stainer's Harmony Primer will serve you for a start in your theoretical studies; it might be followed by Bridge and Sawyer's 'A Course of Harmony.'

DA CAPO.—Yes, the repeat indications (dots) are intended to be observed, though sometimes they are ignored.

G. C. J.—We cannot trace a setting by Carl Busch of Tennyson's 'The Eagle.'

H. R.—There is no English translation of Beethoven's 'Studien.'

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WHITSUN	Come, Holy Ghost
HARVEST	The Lord is loving unto every man
GENERAL	O love the Lord
"	The day Thou gavest, Lord
"	Blessed are they that dwell
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"	I was glad
"	The radiant morn
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"	Comfort, O Lord, the soul of Thy servant
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WHITSUN	Christ our Passover
HARVEST	Praised be the Lord daily
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"	O how amiable are Thy dwellings
"	O taste and see how gracious the Lord is
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"	O give thanks unto the Lord

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This Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte technique, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1. FIVE-FINGER STUDIES	Part I	31. DOUBLE NOTES	Part I
2.* "	"	...	2	32.	"	2
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4. "	2	34.	"	4
5. BROKEN CHORDS	Part I	35. OCTAVES	Part I
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8. "	"	...	4	38.	"	2
9. "	"	...	5	39.* STACCATO	
10. LEFT HAND	Part I	40. REPETITION	Part I
11. "	"	...	2	41.* REPETITION AND TREMOLO	2
12. "	"	...	3	42.	"	3
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FRANKLIN TAYLOR.

The present collection of studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which have not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of a elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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The Musical Times.]

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O PEACEFUL NIGHT!

O PEACEFUL night! so calm and still!

The moonlight sleeps on vale and hill:

And soft the brooklet hurries by

With murmur'rous flow of lullaby:

Till life awakes adown the dale

Sweet music of the nightingale.

O peaceful night! O dream of day!

Stay with us, stay!

O mystic night! in woodland shade,

Thou know'st a fairy-haunted glade

Where laughing elves, with tiny feet,

Go tripping through the meadow-sweet:

Till in the silent sky afar

Again shines forth the morning star.

O mystic night! O dream of day!

Stay with us, stay!

W. HERBERT SCOTT.

O PEACEFUL NIGHT

FOUR-PART SONG

THE WORDS WRITTEN BY W. HERBERT SCOTT

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

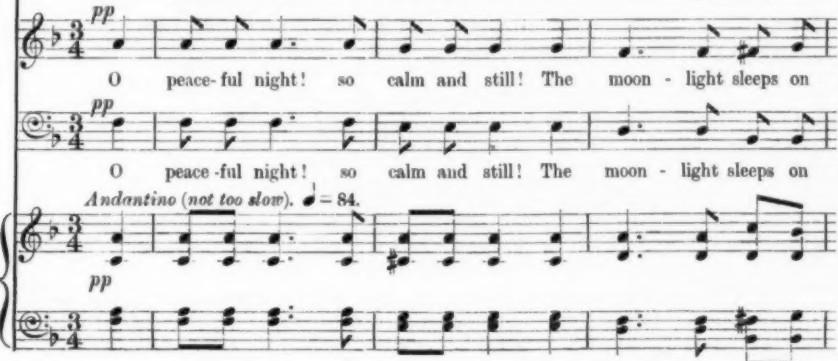
Andantino (not too slow).

SOPRANO. 

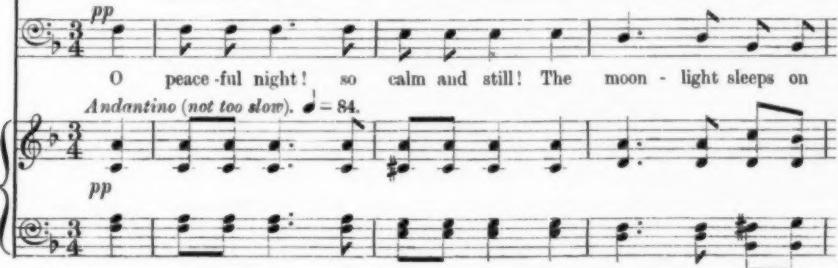
O peace-ful night! so calm and still! The moon - light sleeps on

ALTO. 

O peace-ful night! so calm and still! The moon - light sleeps on

TENOR. 

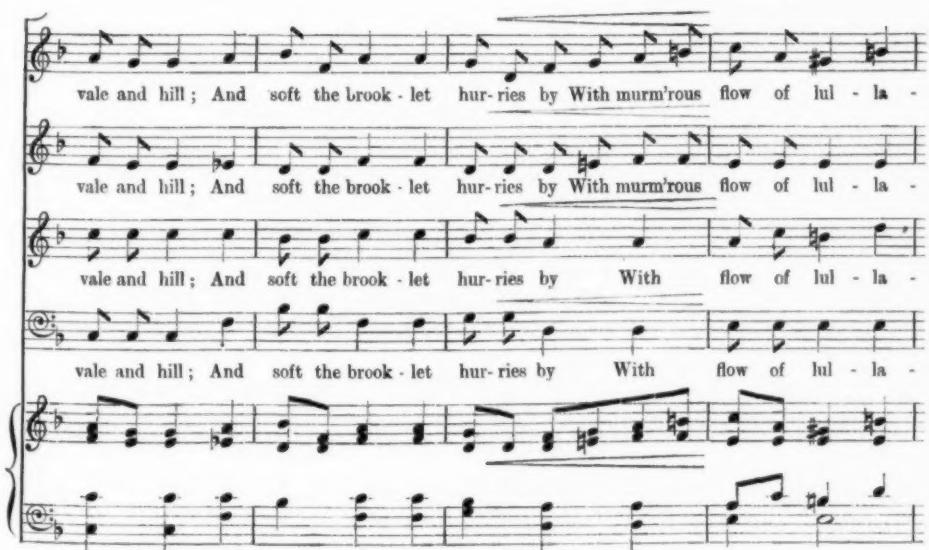
O peace-ful night! so calm and still! The moon - light sleeps on

BASS. 

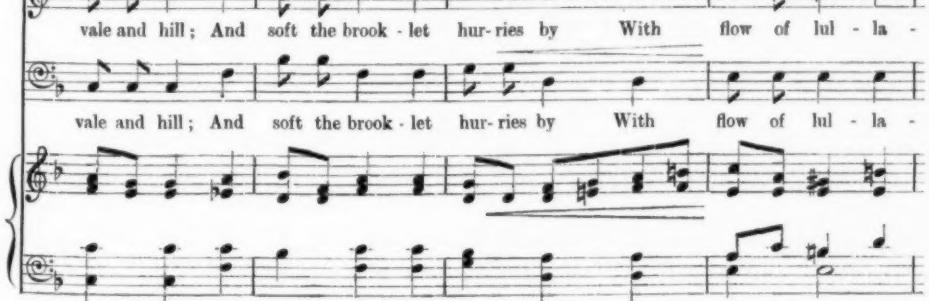
O peace-ful night! so calm and still! The moon - light sleeps on

Andantino (not too slow). $\text{d} = 84$. 

(For practice only.) 

vale and hill; And soft the brook - let hur-ries by With murmur'rous flow of lul - la -


vale and hill; And soft the brook - let hur-ries by With murmur'rous flow of lul - la -


vale and hill; And soft the brook - let hur-ries by With flow of lul - la -


vale and hill; And soft the brook - let hur-ries by With flow of lul - la -


O PEACEFUL NIGHT!

Animato.

by : Till life a - wakes a - down the
 by : Till life a - wakes a - down the
 by : Till life a - wakes a - down the
 by : Till life a - wakes a - down the
Animato. Till life . . . a - wakes a - down the

dim.

dale Sweet mu-sic of the night - in - gale. Stay.
dim.
 dale Sweet mu-sic of the night - in - gale. Stay!
dim.
 dale Sweet mu-sic of the night - in - gale. Stay.
dim.
 dale Sweet mu-sic of the night - in - gale. O peace - ful night!

*rall.**Tranquillo.**cres.*

rall. with us, stay! O peace-ful night! O dream of day! Stay . . . with us,
a tempo.
 rall. with us, stay! O peace-ful night! O dream of day! Stay, . . . O
cres.
 rall. with us, stay! Ah! O peace-ful night! O dream of day! Stay, . . . O
cres.
Tranquillo.
 rall. pp *a tempo.*

O PEACEFUL NIGHT!

p

stay! . . . O stay, . . . O with us stay!
rall.

stay! . . . peace - ful night, O with us stay!
rall.

stay! . . . peace - ful night, O with us stay!
rall.

stay! . . . peace - ful night, O with us stay!

f

p

pp *rall.*

pp

O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt-ed glade

pp

O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt-ed glade

pp

O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt-ed glade

pp

O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt-ed glade

pp

O mys - tic night! in wood-land shade, Thou know'st a fai - ry - haunt-ed glade

pp

*Allegro.**cres. molto. staccato.*

p *ff*

Where laugh - ing elves, with ti - ny feet, Go trip - ping through the

cres. molto.

p *ff*

Where laugh - ing elves, with ti - ny feet, Go trip - ping through the

cres. molto. aff

p

Where laugh - ing elves, with ti - ny feet, Go trip - ping through the

cres. molto.

p *ff*

Where laugh - ing elves, with ti - ny feet, Go trip - ping through the

Allegro.

p cres. molto. *ff*

p

O PEACEFUL NIGHT!

Tempo Imo. con anima.

mead - ow - sweet: . . .

Till

mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till

mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till

mead - ow - sweet, go trip - ping through the mead - ow - sweet: Till

Tempo Imo con anima.

in the si - lent sky a - far A - gain shines forth the morn - ing

in the si - lent sky a - far p A - gain shines forth the morn - ing

in the si - lent sky a - far A - gain shines forth the morn - ing

in . . . the si - lent sky a - far A - gain shines forth the morn - ing

star. . . .

p rall.

Stay . . . with us, stay ! O peace-ful night ! O

*Tranquillo.**a tempo.*

star. . . .

p

Stay ! . . . O peace-ful night ! O

star. . . .

p

Stay . . . with us, stay ! Ah ! . . .

star. O mys - tie night ! . . .

p

O peace-ful night ! O

*Tranquillo.**p**p**rall.**pp a tempo.*

O PEACEFUL NIGHT!

dream of day! Stay . . . with us, stay! . . . O stay, . . .

dream of day! Stay, . . . O stay! . . . peace - ful

Stay, . . . O stay! . . . peace - ful

Stay, . . . O stay! . . . peace - ful

dream of day! Stay, . . . O stay! . . . peace - ful

with rall. us, stay!
rall. pppp

O with us stay! O peaceful night! Stay . . . with us, stay!

rall. pppp

night! O with us . . . stay! O peaceful night! Stay with us, stay!

rall. pppp

night! O with us . . . stay! O peaceful night! Stay with us, stay!

rall. pppp

night! O with us stay! O peaceful night! Stay, . . . stay!

rall. pppp

The small notes at end may be added *ad lib.*

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186	Good Night	... 3d.	
187	Blythe is the bird	... 3d.	
188	Stars of the summer night	... 3d.	
189	The hemlock-tree	... 4d.	
190	Jack Frost	... 3d.	
191	I loved her	... 3d.	
192	The Village Blacksmith	... 3d.	
193	The Bait (<i>Come, live with me</i>)	... 3d.	
194	Softly fall the shades of evening	... 3d.	
195	Auburn (Sweet village)	... 3d.	
196	Bird of the wilderness	... 3d.	
197	The Summer gale	... 2d.	
198	I met her in the quiet lane	... 2d.	
199	If thou art sleeping	... 3d.	
200	Spring Song	... 3d.	
201	Good wishes	... 3d.	
202	Parting and Meeting	... 2d.	
203	Whether kissed by sunbeams	... 3d.	
204	The roses are blushing	... 3d.	
205	The Rivals	... 3d.	
206	The village dance	... 3d.	
207	Song of the Gipsy maidens	... 3d.	
208	The Waterfall	... 3d.	
209	Over hill, over dale	... 3d.	
210	Love me little, love me long	... 3d.	
211	Going a-maying	... 3d.	
212	See, the rooks are homeward flying	... 3d.	
213	Sweet Lady moon	... 3d.	
214	Hark, the Convent bells are ringing	... 3d.	

VOL. VII.—J. L. HATTON. MALE VOICES.

215	When evening's twilight	... ad.	
216	Warrior's Song	... ad.	
217	Absence	... ad.	
218	April showers	... ad.	
219	The red, red rose	... ad.	
220	Beware, beware	... ad.	
221	The happiest land	... ad.	
222	The Sailor's Song	... ad.	
223	Busy, curious, chirpy fly	... ad.	
224	Good night, beloved	... ad.	
225	Bacchaean Song	... ad.	
226	Stars of the summer night	... ad.	
227	King Witala's drinking horn	... ad.	
228	Tar's Song	... ad.	
229	The hemlock-tree	... ad.	
230	Jack Frost	... ad.	
231	The Eye	... ad.	
232	I loved her	... ad.	
233	The Village Blacksmith	... ad.	
234	The Letter	... ad.	
235	Shall I waste in despair?	... ad.	
236	The way to build a boat	... ad.	
237	I loved a lass, a fair one	... ad.	
238	The Lifeboat	... ad.	

VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	... ad.	
240	The waves' reproof	... ad.	
241	Ave Maria	... 2d.	
242	Spring	... 3d.	
243	Morning	... 3d.	
244	Hymn to Cynthia	... 3d.	
245	Cradle Song	... 3d.	
246	The joys of Spring	... 3d.	
247	Dream, baby, dream	... 2d.	
248	A song for the Seasons	... 3d.	
249	O say not that my heart is cold	... 2d.	
250	Love and mirth	... 3d.	

VOL. V. (*continued*). HENRY SMART.

VOL. VIII. (*continued*). HENRY SMART.

No.			
251	Sweet vesper hymn	... 3d.	
252	Crocuses and Snowdrops	... 3d.	
253	Stars of the summer night	... 3d.	
254	Wind thy horn	... 3d.	
255	The land of wonders	... 3d.	
256	Ye little birds that sit and sing	... 3d.	
257	How soft the shades of evening creep	2d.	
258	How sweet is summer morning	2d.	
259	Now May is here	... 3d.	

VOL. IX.—WALTER MACFARREN.

260	Hunting Song	... 3d.	
261	Summer Song	... 3d.	
262	The Curfew bell	... 3d.	
263	The Warrior	... 3d.	
264	Love's height-o-ho!	... 3d.	
265	Good-night, good rest	... 3d.	
266	The Fairies	... 3d.	
267	Cradle Song	... 3d.	
268	Morning Song	... 3d.	
269	Ye pretty birds	... 3d.	
270	More life	... 3d.	
271	Sweet content	... 3d.	
272	Sea Song	... (T.T.B.B.)	
273	The stars are with the voyager	2d.	
274	Autumn	... 3d.	
275	Highland War Song	... 3d.	
276	Shortest and longest	... 3d.	
277	Windlass Song	... 3d.	
278	O Lady, leave thy silken thread	... 3d.	
279	Lover's Parting	... 3d.	
280	Shepherds all and maidens fair	... 3d.	
281	Night, sable goddess	... 3d.	
282	Hence, all you vain delights	... 3d.	
283	Swallow, swallow, hither wing	... 3d.	

VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman	... 4d.	
285	Nymphs are sporting	... 3d.	
286	O who will o'er the downs	... ad.	
287	O who will o'er the downs (A.T.T.B.)	4d.	
288	Why with toil	... ad.	
289	When Allen-a-Dale went a-hunting	4d.	
290	I saw lovely Phillis, Madrigal	... ad.	
291	The River Spirit's song (A.T.T.B.)	4d.	
292	It was upon a Spring-tide day (v.)	4d.	
293	Take heed, ye shepherd swains	... ad.	
294	Spring returns, Madrigal (S.S.A.T.B.)	ad.	
295	Great god of love	8 voices	Madrigal
296	In dulci jubilo	... ad.	Christmas Carol
297	The song of the Frank companies	... ad.	
298	How bright in the May-time	... ad.	
299	The Winter Song	... ad.	
300	The Bishop of Mentz	... ad.	
301	When last I strayed	... ad.	
302	See how smoothly	... ad.	
303	Let us all go maiming	... ad.	
304	List! Lady, be not coy (S.S.A.T.B.)	ad.	
305	O ye roses, Madrigal	... ad.	
306	Sing we and chant it, Double Choir	... ad.	
307	Ditto, for 4 voices	... ad.	
308	The Red Wine flows (T.T.B.B.)	ad.	
309	Shoot, false love, I care not	... ad.	

VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age	Madrigal	4d.
311	Down in my garden fair	"	3d.
312	Adieu! my native shore	"	3d.
313	Purple glow the forest mountains	"	3d.
314	Caput aperto	"	3d.
315	A Chieftain to the Highlands	"	3d.
316	A King there was in Thule	"	3d.
317	Come, let us be merry	"	3d.
318	Mibi em propositum	(A.T.T.B.)	2d.
319	Light of my soul, Madrigal (S.S.A.T.B.)	3d.	
320	Lay a garland, Madrigal for 8 voices	4d.	
321	Summer is y-coming in (S.S.A.T.B.)	2d.	
322	Why should the Cuckoo's tuneful note, Madrigal	(S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love, Madrigal	(S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.T.B.)	3d.	
325	O! ye ladies fair and true	ad.	
326	War Song of the Norman Baron	Taillefer	2d.
327	Why do the roses, Madrigal	"	3d.
328	Sweet as a flower in May, Madrigal	"	3d.
329	The praise of good wine (T.T.B.B.)	2d.	
330	{ The Watchman's Song (T.T.B.B.)	2d.	
331	do. (S.A.T.B.)	2d.	
332	The Waters of Elle	(S.S.A.T.B.)	2d.
333	do. (S.A.T.B.)	2d.	
334	No! no! Nigella, For Double Choir	2d.	
335	Sir Patrick Spens. In 10 parts	4d.	

VOL. XII.—ROBERT FRANZ.

No.			
334	Already snow has fallen	"	1d.
335	At parting	"	1d.
336	The fairest time	"	1d.
337	Spring's faith	"	1d.
338	May Song	"	1d.
339	A morning walk	"	1d.

FRANZ ABT.

No.			
340	Home that I love	"	3d.
341	Eventide	"	1d.
342	O thou world so fair	"	3d.
343	Spring's awaking	"	1d.
344	Night Song	"	1d.
345	Evening glow on the woods	"	1d.

F. HENSEL, née MENDELSSOHN.

No.			
346	Dost thou hear the trees	"	1d.
347	The unknown land	"	3d.
348	In Autumn	"	1d.
349	Morning greeting	"	3d.
350	The woodland valley	"	1d.
351	When woods are glowing	"	3d.

A. C. MACKENZIE.

No.			
352	How I love the festive boy	"	3d.
353	Autumn	"	1d.
354	When Spring	"	4d.
355	The day of love	"	3d.
356	The stars are with the voyager	"	1d.

E. PROUT.

No.			
357	Hail to the chief	"	4d.
358	At the coming of the Spring	"	3d.
359	Calm night	"	3d.
360	Come, live with me	"	3d.
361	Echo's last word	"	3d.
362	He that hath a pleasant face	"	3d.
363	Keep time, keep time	"	3d.
364	Lo, the peaceful shades	"	3d.
365	Not for me the lark is singing	"	3d.

J. L. HATTON.

No.			
366	Spring, the sweet Spring	"	3d.
367	Take heart	"	3d.
368	The fishing boat	"	3d.
369	The lark	"	3d.
370	The moon above calmly bright	"	3d.
371	The reproach	"	3d.
372	The swing	"	3d.
373	The wrecked hope	"	3d.
374	Twilight	"	3d.
375	Twilight now is round us	"	3d.
376	What is got by sighing?	"	3d.
377	Where shall the lover rest	"	3d.
378	Night	"	Gounod
379	The dawn of day	"	S. Reay
380	The calm of the sea	"	H. Hiles
381	The wreck of the Hesperus	"	6d.
382	Uncertain light	"	Schumann
383	Confidence. Double Chorus	"	3d.
384	The Dream	"	1d.
385	The Boat	"	3d.
386	Spring's approach	"	Seymour Egerton
387	Wild rose	"	3d.
388	In the woods	"	